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THE OUTLOOK FOR 1924-5.

New Season Promises Well.

For a fortnight there have been no new plays, revues or musical comedies in the West End. To-night and Saturday night two premières of importance—C. K. Munro's "Storm" at the Ambassadors and Walter Hackett's "Pansy's Arabian Night" at the Queen's—take place. Therefore, we must assume that the 1923-4 theatrical season has ended and the season of 1924-5 begun. What a contrast this is with last year, when the hiatus between spring and autumn was so prolonged that we thought the old "dead seasons" of long ago were returning! Many theatres were closed this time last year. Now, on the contrary, the only theatres closed are Drury Lane, His Majesty's, New Oxford, Palace, Prince's, and Royalty. Obviously, the oft-repeated statement that Wembley draws people away from the West End instead of attracting them to the delights of town is not substantiated by the facts.

The only chance for pessimism in the West End arises out of the subject of new theatres. Ever since the war ended, scheme after scheme has been arranged for adding to our playhouses. So many slips, however, have occurred 'twixt cup and lip that the only one to materialise is the Fortune, which remains unopened. We were promised two new theatres at the eastern end of Jermyn-street, one on the Haymarket corner and the other on a corner in Lower Regent-Street. The former, named the Capitol, has now taken shape out of a mass of iron girders only to reveal itself as intended for films and variety. The second, still in the skeleton stage, is the Plaza, and this is also designed for films. In addition Sir Oswald Stoll has taken a site next to Baker-street Station for what is to be the largest cinema known.

There is, however, a bright side to the situation. Finding buildings arising exactly suited to their needs, the film exploiters are leaving the theatres to their rightful occupants. The Palace now stands empty, awaiting the arrival of the Co-Optimists in September, and the Empire has reverted to variety, to the public's great satisfaction.

Facts for Optimists.

Thus prospects are hopeful. Look down the list of London's amusements and you will probably be surprised by the number that have been running since the early spring. One or two theatres, particularly the Comedy, which, since April, has staged "Far Above Rubies," "This Marriage," and the Grand Guignol previous to "The Creaking Chair," have lacked good fortune, but the majority have been so successful that the average casualties must be lower than for several years past. Long runs are not always to be ascribed to reigning conditions, and the popularity of "The Green Goddess," "Stop Flirting," "It Pays to Advertise," and the Little Revue, are not merely the result of the influx of visitors due to the British Empire Exhibition. Where the effect of those crowds that daily throng Westminster and Whitehall—deserted in August, 1923—can be seen is in the large number of pieces which have lasted since April. Besides the "long-runners" mentioned above, these include "Diplomacy," at the Adelphi; "Collusion" (just ended), at the Ambassadors; "The Fake," at the Apollo; "The Farmer's Wife," at the Court; "Madame Pompadour," at Daly's; "Our Nell" (ending this week), at the Gaiety; "Our Betters," at the Globe; "Leap Year," at the Hippodrome; "Saint Joan," at the New; "To-night's the Night," at the Winter Garden; "To Have the Honour," at Wyndham's; and "The Whirl of the World," at the Palladium. In short, during a space of four months or so, half the West-End's productions have remained unaltered. If conditions were always as settled as this, there would be little cause for complaint.

Serious Plays' Success.

Another satisfactory feature is the success of serious plays. The triumph of "Saint Joan"—notwitstanding the report that it is to be withdrawn at the end of October to enable Matheson Lang to bring "The Hour and the Man" to town, while Sybil Thorndike goes on tour with Henry Arthur Jones's "The Lie"—must gladden the hearts of all who love the drama. Likewise, the support accorded to A. A. Milne's "To Have the Honour," and Somerset Maugham's "Our Betters," proves that the public's taste in comedy is to be commended. And then the fifth London revival of "Diplomacy" brings joy to the old-fashioned playgoer, who sees in this

(*Continued at foot of col.* 4.)

[*Photo, Foulsham and Banfield, Ltd.*

The above unusual picture represents Miss Ella Shields in her exceptionally clever study of a daft American boy singing "I'm Not Supposed to be All There!" Very appropriately styled as the Ideal of Ideals, Ella Shields is at the top of her form, the fact being abundantly proved by the great reception at Finsbury Park last week where she sang four excellent numbers, and the audiences would not be denied "Burlington Bertie," which the public will never permit her to shelve. Miss Shields is at the Empire, New Cross, this week.

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"TIGER CATS."

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Count Bernard de Vauzelle
Charles Quartermaine
Yvonne ..... Nadine March
Jacqueline ..... Chris. Castor
Clement ..... Peter Creswell
Marianne ..... Rhoda Symons
Jules ..... Claud Graham
Henriette ..... Betty Tanner
A Clerk to Clement .. George Cummins

There were scenes of great enthusiasm at the Garrick Theatre on Monday night when Mme. Karen Bramson's "tragi-comedy," "Tiger Cats," was put into the evening bill. The play was fully noticed when it was first produced for a limited number of matinée performances at the Savoy on June 26, and our original impressions are confirmed. It is a most effective piece of dramatic writing, but the psychology still remains unconvincing. There should be more suggestion in the first act of Chaumont's feelings for his wife; her terrible revenge when he grovels at her feet and sacrifices his work and life to her devastating selfishness might then seem rather more convincing. In any case, Chaumont will soon be using the pistol again, and next time he will point it at himself.

Suzanne and her sister Yvonne are so terrible that they libel the feline species. Even tiger cats, we imagine, would have more sense of decency, and certainly more loyalty. Mme. Karen Bramson has exaggerated the vain, pleasure-loving, heartless and conscienceless female so much that they cease to be human beings; certainly they are not dignified enough to be described as tiger cats. Michael Orme's translation strikes us as being very good indeed, and some of the phrases and the flashes of wit have been neatly and cleverly turned.

Three of the four principal parts are still being played by the original exponents, but Mr. Charles Quartermaine now plays Count Bernard de Vauzelle in place of Mr. Nicholas Hannen, who is engaged at the St. Martin's. Mr. Quartermaine gives a graceful, easy performance, and suggests convincingly the polished, pleasure-loving, fairly decent French nobleman. Mr. Robert Loraine, we are fully convinced, has never done better work than in this play. As the distraught husband whose nerves have been shattered and his life-work well-nigh ruined by his worthless wife he is magnificent, both in the tensity of his quieter, overwrought moments and the fierce strength of the occasional outbursts. It is a great piece of acting. Miss Evans has not improved on her original performance—it was too good for improvement. It is an extraordinary piece of acting; every movement and intonation strike us as being perfect in conception and realisation. Those cat-like attitudes on the coach in the early part of the play, and the dreadful, calculating strength of the scene with Chaumont in the last act, are wonderful. Miss Nadine March plays her original part, and there is also good support from Miss Chris. Castor, who gives a sincere little study of the Secretary. Mr. Peter Creswell and Mr. Claud Graham.

(*Continued from column* 2.)

the justification of his belief that a strong plot with clearly marked "situations" is what both public and players need.

As for the future, there has been a determined attempt to alarm us. Manager and agent, we read, have experienced great difficulty in discovering plays for some months past. This shortage will affect the autumn season—or so it is declared. On the other hand, a similar state of affairs has often been experienced in the past. That is why a vogue of revivals occurs at intervals. There are still many plays to be given another trial and worthy of receiving it. The forthcoming productions of "The Devil's Disciple" and "Androcles and the Lion" at the Everyman, Hampstead, have aroused great expectations. So would the news of the return of "Lord and Lady Algy"—but R. C. Carton is giving us an entirely new play for Miss Compton instead. The earlier plays of Monckton Hoffe—if he has no new ones—would be welcome to the new generation of playgoers who have heard of them but not seen them. And before there could be any danger of the stock of former successes running short, the younger playwrights would realise that they were not equal to their opportunities and promptly make amends. In any case, we are promised sensations for the season of 1924-5. Somerset Maugham has stronger stuff than "Our Betters" in store — namely, "Rain." And Frederick Lonsdale's "Spring Cleaning"—delayed because all the suitable English actors were in America—is not for juvenile consumption either! No, we need not fear the autumn will be dull.

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Sept. 22 (3), with Bognor.
COUNTY THEATRE, BEDFORD.
Sept. 15, Oct. 13, Nov. 3, Dec. 8, on.
GRAND THEATRE, LUTON.
Nov. 2, 10, 24, Dec. 22, Jan. 5, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
Oct. 20, 27, Nov. 3, 10, 24.
WANTED, First-class Attractions.
A. DOUGLASS,
Winter Gardens, New Brighton.

NEW T.R., INVERNESS.
WANTED, Big Attractions, Sept. 15 (Highland Games Week), also Sept. 22.
E. G. FALCON, 153, Midland-road, Bedford.

VICTORIA GARDENS PAVILION, NEW BRIGHTON.
The most delightful place of amusement in the Kingdom.
WANTED, Sept. 22, 29, Oct. 13, 20, Operatic Companies and other suitable combinations. Also first-class Concert Parties, &c.
This week "The Co-Optimists."
Apply, A. DOUGLASS, Winter Gardens, New Brighton.

ROYALTY THEATRE, BARROW-IN-FURNESS.
WANTED, first-class attractions, Dec. 1, 8, 15, 22, 29, on.
Good pantomime required Dec. 15 or in January.
Address, R. F. DOUTHWAITE.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, Attractions.
Once Nightly Season Vacancies, Sept. 8 (?), 29, Jan. 5.
Production weeks not objected to.
This season's bookings include:—
Miss Ethel Irving and Co., The Compton Comedy Co., "Stop Flirting," "Romance," "Betty," "The Talk of the Town," "Katinka," "Whirled Into Happiness," "Ruddigore," "Monsieur Beaucaire," "Toni," O'Mara Opera Co., "Eliza Comes to Stay," "When My Ship Comes Home," Charles Doran and Shakespearean Co., "Madame Pompadour. Pantomimes: "Cinderella" and "Humpty Dumpty."
Apply, W. J. ANDREWS, as above.

NEW T.R., INVERNESS.
WANTED, Big Attractions, Sept. 15 (Highland Games Week), also Sept. 22.
E. G. FALCON, 153, Midland-road, Bedford.

PIER THEATRE, EASTBOURNE.
WANTED, High-class Attraction for
Sept. 8 (Tennis Week),
Sept. 8 (Tennis Week),
Sept. 8 (Tennis Week),
Owing to cancelled tour due to huge London success of "The Rat."
Bookings include:—
Dennis Neilson-Terry and Mary Glynne in "The Hon. Mr. Tawnish," "The Green Goddess," Fred Kerr in "So This Is London," George Tully and Cathleen Nesbit in Alban Limpus' new production here, "The Blue Peter," "The Way of the World," Connie Ediss in "Bringing Up Father," "At Mrs. Beam's," &c., &c.
Sept. 8 (Tennis Week) Vacant.
Apply also for October dates.
H. OWEN TAYLOR, Pier Theatre, Eastbourne.

MARGATE HIPPODROME.
Under the management of J. Bannister Howard.
WANTED, through obliging Mr. T. C. Wray, first-class attraction, Sept. 11 (3 nights) and Sept. 25 (3 nights).
J. BANNISTER HOWARD,
Stratford House, Pier-st., Ryde, I.W.

KENNEDY'S THEATRES.
WANTED, good twice-nightly Pantomimes for eight days, commencing Boxing Day. All particulars, B. KENNEDY, Empire, West Bromwich. 'Phone, 30.

WANTED, First-class Pantomime, for three weeks, Christmas, 1924-1925,
Theatre Royal, York.
All communications to 58, Shaftesbury-avenue, W.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, Sept. 29, Oct. 20.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.
WANTED, Oct. 6, 27, Nov. 3. Also Sept. 25 (three nights).

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED,
Sept. 22, Spring, 1925.

MRS. BRANDON-THOMAS'S COMPANY
"CHARLEY'S AUNT."
WANTED, Sept. 18 (three nights), Also Nov. 24, Spring 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Sept. 8, 29, Oct. 20, 27, Nov. 3, 10.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Good Theatres, Sept. 15, and on, for
"OUR FLAT."
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

WANTED, Aug. 25 and Sept. 15.
"THE ROTTERS."
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, Sept. 29 and on, for Arthur Gibbons and Dennis Eadie's Company.
"AT MRS. BEAM'S."
By C. K. Munro.
Direct from Royalty Theatre, London.
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

Enthusiastic reception at King's Theatre, Edinburgh, last week
Booked at most of the leading theatres in the Kingdom.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, Sept. 22, 29, Nov. 3, and later.

A. DOUGLASS,
Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London, and
"THE MAN FROM TORONTO."
Both productions complete in every detail, and a first-class company, including Howard Brenan, J. B. Charles, Esther Carthew, and Madge Hope.

Either or both plays. Once or twice nightly.

WANTED, Sept. 15, South.
Oct. 13 and 27, South.
Dec. 1 and 8, North.
Jan. 5 and 19, Scotland.

This, Pav., Tenby (3).
Col., Aberystwyth (3).
Next T.R. Jarrow.

WANTED, Theatres or Halls, Twice Nightly,
Oct. 20, Nov. 17, Dec. 1, 22, 29,
"BILLY."
Now one of the biggest successes touring.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Annes-on-Sea.

BETTY FAIRFAX AND KEITH KENNETH.
"UP IN MABEL'S ROOM."
The laughing lingerie success.
Recently played to £800 on the week.
WANTED, Sept. 1, precede Weymouth, Sept. 15, 22, 29 (?).

KEITH KENNETH, this, Theatre Royal, Leeds.

Next, Opera House, Torquay.

WANTED, First-class Theatres.
"ELIZA COMES TO STAY."
(11th year of tour.)
Oct. 13 and 27 (North).
Only Vacant Dates until Autumn, 1925.
Mr. and Mrs. Edward Whitty.
"PLUS FOURS."
A few vacancies Autumn and Spring.
THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

EDYTH GOODALL, playing her original part in
"WITHIN THE LAW."
WANTED, Number One Music Halls or Theatres, Sept. 15 (between Regent, London and O.H., Manchester), Sept. 29, and odd dates later.
This week, Woolwich, Aug. 18, Empire, Penge.
W. FOSTER HORSFIELD,
21, Panton-street, S.W.1.
Telephone, Regent 689.

WANTED, Monday next by "ROSETTE," the big Comedy Revue. Star cast, chic chorus, dainty dancers. Headed by Billy Merrick, Star Comedian. Wire, Palace, Chatham.

THE LEONARD LAURENCE TOURS.
"THE FAKE."
By Frederick Lonsdale,
From the Apollo Theatre, London.
WANTED, Oct. 13, between Chatham and Westcliff, various later, various later.
"THE LIKES OF HER,"
By Charles McEvoy. By arrangement with Reandean, Ltd.
Vacant Sept. 8, various later.
DOROTHY WEST-SYMES, Spa Theatre, Whitby.
Next, St. Mary's, Ilkley, Yorks.

WANTED, MANAGERS TO SEE
C. W. SOMERSET AND CO.
in
"A LITTLE FLUTTER."
A racing farce. One long laugh.
Aug. 18, R.A. Theatre, Woolwich.
For dates, apply
W. BRODIE, Flat 3, 30, Long-acre.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Tenor or Baritone, for Musical Film. UNITED FILMS, 52, Shaftesbury-avenue, W. Apply 11-2.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

ARTISTS WANTED.

WANTED, to meet Lady, well musically trained. Please write to advertiser, enclosing photo, Box 575, "The Era."

WANTED, Complete Cabaret, for Scotland. Agents and principals please write, stating terms, full particulars, and enclosing photographs, to Box 601, "The Era."

WANTED, smart Cabaret Shows, on sharing basis; also Variety turns suitable for a small London Cabaret and Tea Gardens. Send full particulars of lowest terms, dates, and photo., &c., MR. HOPE, Kew Pavilion, "Palais de Danse," Kew Green, Surrey.

WANTED, Sopranos, Soubrettes, Tenors, Baritones, Principal Boys, Principal Girls, First and Second Boys and Girls, for Pantomimes, Concert Parties, Musical Comedies and Revues, Light Comedians and Comedians. Reply in first instance to c/o "The Era," with full particulars, enclosing photos., which will be returned if not wanted to appear at audition. Box 621, "The Era."

WANTED, small girl, 14 to 16 years; slight knowledge of music preferred, to join family show. VICTORIA TROUPE MUSICAL CYCLISTS, 58, Knowle-road, Brixton, S.W.

ARTISTS' WANTS.

WANTED, young lady, with refined dancing act, would give one week gratis in exchange for a few rehearsals with orchestra; easy access of Newcastle. Write, DANCER, c/o 74, Denmark-street, Newcastle-on Tyne.

WANTED Known, soprano, young, urgently needing change, would join 'Cellist and Harpist or others, pitching; refinement essential. Box 623, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, good Comedy or Speciality Acts, new to Kettering, Monday next. BIRTENO, 448, Osmaston-road, Derby.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, the up-to-date Comedian, liberty Monday, Halls, Revue; also Panto. Albion Hotel, Sunderland.

WANTED, Monday next, also 25th, The Quality Attraction,
Nigel CELLSUS & CO.
Nigel CELLSUS & CO.
Smartest mystery show in vaudeville. New Illusions. Roaring Comedy. Four Scenes. One of the best of drawing acts. Wire, Co-operative Hall, Dalton-in-Furness.

WANTED, Monday next, the BELLINIS, Sensational Equilibristic and Aerial Gymnastic Pot-pourri Act; also vacant Aug. 25, Sept. 1, 8, 15, for Fêtes, Galas, Halls, or Circus. Wire for Monday to Springwood House, Littlemoor, Pudsey, Yorks. Distance no object.

Success Depends on Conditions.
We Follow any Turn Successfully.
WEDBURNS.
Clean Comedy, Music, and Song.
WANTED, Aug. 18, 25, Sept. 1. Coms., 43, Villa-place, Newcastle-on-Tyne.

THE GREAT LANGLEYS.
WANTED, Monday, precede London, the Sensational Flying Dutchmen on the Aerial Trapeze. Something new and novel for halls, galas, and circus. This, Empire, Islington. H. add., 64, Solent-road, West Hampstead, N.W.6. Wire for Monday.

WANTED, Mon., ALBERT IZON, Famous Fem. Imp. and Pianist Entr. 454, Park-road, Hockley, Birmingham.

WANTED, by the TWO DANIELS, Vaudeville Interlude. Offers, 35, Russell-st., Hastings.

CIRCUS ARTISTS WANTED.

WANTED, Wembley Cowboys and Girls, Trick Riders, Steer Wrestlers, Sharp Shooters, &c. Artists with own horses and broncho preferred, all must have full Cowboy dress and rigout, for Rodeo Show, opening shortly. Call, with photos, and full particulars, Thursday, DAVY, 435, Brixton-rd., S.W.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, The Fearless Cossack Rider.
The only real Cossack riding act in existence.
Hippodrome, Great Yarmouth.

SHOWMEN'S ADVERTISEMENTS

WANTED, for tour, Female Midget or Lady Palmist; at once. Apply, JOE BATE, Showman, G.P.O., Cheltenham.

MUSICIANS WANTED.

WANTED, Violin Conductor and Pianist, joint, to join local Brass and Flute; must be able and willing fit pictures in modern manner, seque, and have good library; evenings 6.30 to 10.30; Sat. mat.; open Sept. 1. Duds and shirkers save stamps. Applications, with salary required, definite details of experience and testimonials, to King's Theatre, Oswestry, Salop.

WANTED, brilliant Violin Conductor for West-End London theatre; also a few string instrumentalists; 6 evenings only and 1 matinée. ALFRED RIESS National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, first-class Pianist-Conductor, for Hitchin; pictures and variety; twice nightly; one matinée only, no Sundays; open Monday next. State experience and salary required to SECRETARY, Empire, Bedford.

WANTED, Rep. Violin and Double Bass (ladies), for West of England picture house in large town; 30 hours weekly; no Sundays. Terms and references to Box 625, "The Era."

WANTED, exp. Rep. Violin; must be used to Cinema; audition Wednesday, any time. ELECTRIC THEATRE, Barking.

WANTED, first-class Rep., able to lead, for seaside; open Sept. 1. Lowest terms to ABBOTTS, 47, Uxbridge-road, Shepherd's Bush. 'Phone: Hammersmith 2578.

WANTED, lady Violiniste, lead hotel trio, Bridlington, Aug. 23-Sept. 13; 27 hours weekly; live out. Terms, photos, references, MISS HOLLINS, 48, Studley-road, Harrogate.

WANTED, Violin-Leader, super-cinema, Kent; young musician, a live wire; understand fitting pictures, play limelight selections; possess large library; must play in tune; only first-class men need apply. State salary, where playing, enclose photo (in confidence), letter only, SECRETARY, 6, Listria Park, Manor-road, Stoke Newington, London.

MUSICIANS WANTED.

ALL INSTRUMENTALISTS SHOULD TAKE THE STEPPING STONE TO SUCCESS BY BEGINNING AT ONCE AT THE OLD-ESTABLISHED
ORCHESTRAL TRAINING CENTRE,
28, CECIL-COURT, CHARING CROSS-ROAD, W.C.

WANTED KNOWN.
A COURSE OF ORCHESTRAL TRAINING AND POLISHING-UP WILL PREPARE YOU FOR THE COMING GREAT BOOM IN THE MUSICAL PROFESSION.
OUR INSTRUCTORS ARE PRACTICAL AND PAINSTAKING.
UP-TO-DATE METHODS AND CINEMA ARRANGEMENTS A SPECIALITY.
MUSIC LENT FOR HOME STUDIES.
WE HAVE EVERY FACILITY FOR PLACING YOU INTO A GOOD ENGAGEMENT WHEN PROFICIENT.
FREE AUDITIONS. — Every morning (except Sat.), from 10.30 till 12.30, and on Tues. and Thurs. evening, from 5.30 till 8.30.
EXPERIENCED FULL BANDS, QUARTETTES, TRIOS, and SINGLE MUSICIANS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.
THE CINEMA BUREAU.
'Phone, Gerrard 1414.
Reg. L.C.C.

WANTED, first-class Leader (with library) for liner orchestra; summer session; status on board is that of cabin or second-class passenger and passage ticket issued accordingly; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, Violin Leader, used to high-class variety; open Aug. 18; M.U. RAYWORTH, Pavilion, Ayr.

WANTED, good Violin Leader and Bass for reopening of the P.O.W. Theatre, Grimsby, Aug. 18. Terms, age, and refs. to BINGLEY, 1, Cavendish-st., Grimsby.

WANTED, first-class Leader and Clarinet; variety and revues; to open Aug. 25; M.U. men only; state age and refs., W. DAVIDS[illegible] Palace, Halifax.

WANTED, first-class Violin-Leader; pictures and variety; twice nightly one mat.; £4 10s. State [illegible] to A. L. WARD, 2, Richmond-avenue, Sedgley Park, Manchester.

WANTED, musician Violin-Leader; evenings and [illegible] mat.; terms, &c. State age, qual., &c., to A. L. WARD, 2, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Violin Leader (gent.), commence Sunday, Aug. 17; audition to-day, 11 to 12.30. MUSICAL DIRECTOR, Putney Bridge Kinema, Fulham, S.W.6.

WANTED, smart young Violinist, gent., to join dance trio in Devon; reading and tone essential; comfortable position with young people and excellent prospects for one with talent and ambition. Lowest terms, with photo., to Box 603, "The Era."

WANTED, first-class Violinist; able to lead, with good, big tone. Terms and exp. apply M. D., Academy Picture House, Brighton.

WANTED, good Cornet for Stage Band, Revue; young, good memoriser. Age, height, lowest terms, refs., BAND, 27, Crompton-st., Derby.

WANTED, Trumpet, for cinema, capable of solos if required; 6 days, hours 42; only first-class musicians entertained. F. GARRITY, Queen's Cinema, Forest Gate, E.

WANTED, Euphonium to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Aliwal Barracks, Tidworth.

WANTED, smart young E flat Saxophone for Dance Band, commence Monday; M.U. rates; minimum hours 3½ daily. Parties. to SAX., 13, Quay-road, Bridlington.

WANTED, first-class Double Bass for cinema; to open Sept. 8; 6 nights and 2 matinées. Applicants must be experienced in high-class cinema work and thoroughly competent. Terms, &c., to SMITH, Bellsbrae, Titchfield-street, Kilmarnock.

WANTED, exp. 'Cellist (male); duds need not apply; audition 11, Thursday. ELECTRIC THEATRE, Barking.

WANTED, good 'Cellist; 6 evenings no Sundays; permanency; comfortable job; salary £3; no Jews, no duds Audition, 11 a.m. Thursday. PICTURE HOUSE, Barnes, S.W.

WANTED, really brilliant 'Cellist, male, café and cinema; first-class engagement; approx. 40 hrs. weekly. State salary required, also photo. if poss., age, &c., to H. BOLTON, 10, Richmond-av., Sedgley Park Manchester.

WANTED, 'Cello Player.
No Sunday work, matinées and evenings. Call, PICTURE HOUSE, 297, High-road, Leyton, Friday morning, about 11 a.m.

WANTED, shortly, 'Cellist, for Concert Trio; six days weekly; 12 per formances, under 24 hours; pleasant engagement; country surroundings. Terms and particulars to Box 616, "The Era."

WANTED, Orchestral Organist (reed). Apply 11 a.m. to-day, KINGSLAND EMPIRE, High-street, Kingsland.

WANTED, first-class Relief Pipe Organist-Pianist; 1 day weekly; fitting essential; 17s. 6d. Box 606, "The Era."

MUNICIPAL ORCHESTRA, BATH.
WANTED, for winter season, first-class Orchestral Pianist and Accompanist; must be fully experienced in symphony and high-class concert programmes; one who plays other instrument preferred but not essential. To commence beginning Oct.; 32 hours weekly. Apply, stating age, previous experience, references, and salary, to JAN HURST, Victoria Pier, Blackpool. First-class accompanist absolutely necessary.

WANTED, good Jazz Pianist and Trumpeter for revue; must be able to read at sight. Particulars, age, lowest terms, to MILES, Alh. T., Shotton, near Chester; next, T.R., Guildford.

WANTED, Pianist and 'Cellist (advanced), for mutual practice with Orchestral Violiniste. VIOLINISTE, 25, Hampstead-road, N.W.1.

WANTED, lady or gent. Portable Player, for pitching. Terms shares. BROWN, 197, New King's-road, Fulham, S.W.6.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Corv-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Wanted, Relief Pianists wishing to become Orchestral Pianists to join our Classes. Special terms during summer season.
Opportunity for Drummers to practise with orchestra. Drums provided.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, Pianist, commence Sunday till end of Sept.; thoroughly exp. straight and jazz; young, smart appearance; fare paid down. Wire or write lowest, live in, all found. LEADER, Runnacleave Hotel, Ilfracombe.

WANTED, Concertina, reader, join Flute; good business; Busking. Letters only, FLAUTIST, 48, Temperley-rd., Balham.

WANTED, Banjoist, immediately; willing rehearse, evenings. Write, Box 605, "The Era."

WANTED, first-class lady Drummer, start Saturday next, for 2 weeks; London café. Apply GRAY, 12, Archer-street, Piccadilly, W.

WANTED, first-class Tymps., Drums, and effects; permanent. Ref., terms, when vacant, MATTHEWS, Picture Palace, Greenock, N.B.

WANTED, Tympanist-Drummer, with effects; experienced in picture work or useless; 6 evenings 2 matinées; open Aug. 25. State age, experience, and salary required. PERCY JONES, A.R.C.M., Picture House, Stafford.

WANTED, Drummer, with effects; no tymps.; evenings only, 3½ hours, no Sundays; start Aug. 16. Apply personally, Salary £3. M. D., Empire Cinema, Hoe-street, Walthamstow, E.10.

WANTED, smart experienced Drummer, open Aug. 25; perm, twice-nightly varieties; M.U.; £3. Age, references (copies), CONDUCTOR, Hippo., Exeter.

WANTED, Drummer, for cinema out of town; open as soon as possible. ABBOTTS, 47, Uxbridge-road. 'Phone: Hammersmith 2578.

A Relief Quartette or Trio WANTED, for S.W. London cinema. Write full particulars, terms, &c., L., 290, West Green-road, N.15.

WANTED, IMMEDIATELY,
VIOLINIST (REPETITEUR),
PIANISTE,
DRUMMER.
WRITE, STATING AGE, EXPERIENCE, AND SALARY REQUIRED, TO BOX 611, "THE ERA."

WANTED, lady Violinistes, 'Cellistes, complete orchestra, afternoon, Aug. 23; exp. players only; rehearsal, Sat. next. 8, 44, Gloucester-terrace, W.2.

WANTED, for Continent, Lady Jazz Bands; must be first-class; separate lady instrumentalists write. (Saxs, Violins, Banjos, Drums, Pianists, &c.). Full pars. and photos. (essential) to KITCHEN'S BAND AGENCY, Princess Theatre, Castleton, Lancs.

WANTED, five good double-handed Musicians for Royal Canadian Regiment; combined String with Military. Apply by letter to MR. L. K. HARRISON, Box 799, c/o Hawkes & Son, Denman-street, Piccadilly-circus, W.1.

WANTED, Instrumentalists for Royal Field Artillery Territorial Band; engagement prospects good. Apply, BAND SECRETARY, 64th Brigade, High-street, Fulham.

WANTED, at once, Jazz Musicians, all lines, for revue; must be able to read at sight; double-handed men preferred. Lowest terms, photo, age, &c. (long tour), to A. E. MILES, Alh. Theatre, Shotton, near Chester; next, T.R., Guildford.

London's Largest Amateur Orchestra; estab. 5 years; 45 members; large library, including Overtures Selections Opera, &c.

WANTED, six Violinists, one 'Cellist, two Cornets, one Bass Trom., one Bass, one Oboe, one French Horn; rehearsals Fridays, 8 to 10; non-salaried; weekly sub. 6d.; rehearsing for fifth season's concerts. Ladies and gents. call, with instrument next Friday, or write, SECRETARY, Butterworth Rembrandt Orchestra Hughes' Memorial Hall, St. John's-hill, Clapham Junction. Mr. Butterworth now personally conducting.

WANTED Known.

DANCE BANDS.

A Provincial Musical Director will be in town on Wednesday, Aug. 20, with a view to forming a first-class Dance Band for the North.

Applications are invited from good all-round musicians, particularly Saxophones, Banjos, Trumpets, Pianists, and Drummers.

Sight readers only need apply for audition, time, and place of which applicants will be advised in due course.

Box 600 "The Era."

WANTED, for the Continent, first-class Jazz Band Combinations. Full pars., photos, (essential), refs. and lowest to KITCHEN'S ORCHESTRAL AGENCY Princess Theatre, Castleton, Lancs.

WANTED, musicians for dance band for coming season; occasional rehearsals. Box 608, "The Era."

WANTED, FIRST-CLASS INSTRUMENTALISTS, AS FOLLOWS: 1ST VIOLIN-LEADER, TRUMPET, FLAT PITCH, TROMBONE FLAT PITCH MUST BE YOUNG, SINGLE, GOOD APPEARANCE, AND GOOD SHOWMEN FOR VARIETY STAGE ETC. THOSE DOUBLING SAXOPHONE PREFERRED BUT NOT ESSENTIAL. APPLY, PERSONALLY, 115, BALHAM-HILL, BALHAM, S.W., THURSDAY, 11-12 O'CLOCK

MUSICIANS WANTED.

WANTED Known. Est. 1890.
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Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

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Latest and Best Cinema Music.
Lowest terms.
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Address,
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WANTED Known, for Violoncello Tuition Address, LIONEL H. CROSSE, L.R.A.M., 48, Park View-gardens, Hendon, N.W.4.

WANTED Known.
Hire your music from the
UNIVERSAL MUSIC LIBRARY,
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KING'S.—M.D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—The new musical comedy "Archie" is here. Mr. Norman Griffin as the timid husband who assumes cave-man methods is extremely funny; Miss Maidie Andrews acts charmingly; Mr. Paddy Duprez is as genial as ever; and Mr. Henry Lytton, jun., is afforded an opportunity of showing his ability. The piece is artistically staged.

PAVILION.—M. D., Mr. F. A. Lumley; M., Mr. J. Kirkpatrick.—The excellent variety programme provided here is headed by Will Fyffe, the clever comedian. Other notables on the bill include Mooney and Holbein; Macrae and La Port, the Flying Scotsmen; George Formby, jun., comedy artist; Foster and Ninon, in artistic light comedy; Tom Fagan and his pack; Foster and Clayton, in feats of juggling; and Stevenson and Macbeth, comedy artists.

METROPOLE, LTD.—M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Harry Lees is presenting here a bright and topical revue, "Clydeside Echoes," in which much of the fun is caused by Mark Rivers. Hart and Stuart, Sandy Rowan, and the St. Mungo Sextette of Dancers are also included in the excellent company.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—"I Will Repay" is being filmed at the Coliseum this week.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark.—After a run of some six years, the merry musical comedy revue "Mr. Tower of London" is on its final tour. The six scenes work with marked smoothness and unlimited "go." Gracie Fields makes a great hit as leading lady, and is the life and soul of the revue, while Archie Pitt, who plays the title-rôle, is one of the most amusing of our leading comedy artists. Others who give of their best are Misses Winnie Bedford, Dolly Montford, Edith Fields, &c; Messrs. Tommy Fields, Stanley Durward, Victor Thomas, &c.

ALHAMBRA, LTD.—M.D.s, Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Mrs. Patrick Campbell and company are here this week. On Monday "The Second Mrs. Tanqueray" was presented, when Mrs. Patrick Campbell gave her fine portrayal of Paula. There will be repeat performances on Tuesday, Wednesday (matinée), and Thursday, and on Wednesday and Friday evenings "Magda" will be presented, and "The Thirteenth Chair" on Saturday, matinée and evening.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—The musical success "Betty" is always welcome to Cardiff. Miss Nonny Lock appears in the title-rôle, and submits a charming rendition of the part. Mr. Leonard De Renzi as Beverley is a fitting exponent of that character, while M[illegible] Playne, Miss [illegible] Playne, Mr. Be[illegible] Lorna Reyard as [illegible] Willoughby as H[illegible] all excellent.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—"Passers-By" is presented here. Miss Grace Edwards as Margaret Summers is responsible for an excellent representation, Mr. Max Jerome as Samuel Burns also gaining high appreciation. Mr. Andrews Buck, Miss Frances Davie, Miss Mildred Howard, Mr. Matt Wilkinson, Mr. Frank MacRae, and Miss Catherine Etches are also included in the first-class company.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Lew Lake presents the Army entertainers, Les Rouges et Noirs, in "Splinters of 1924," in which every "lady" is a gentleman. Mr. Hal Jones and Mr. Reg. Stone are two of the outstanding members of the troupe, but every other artist does clever work.

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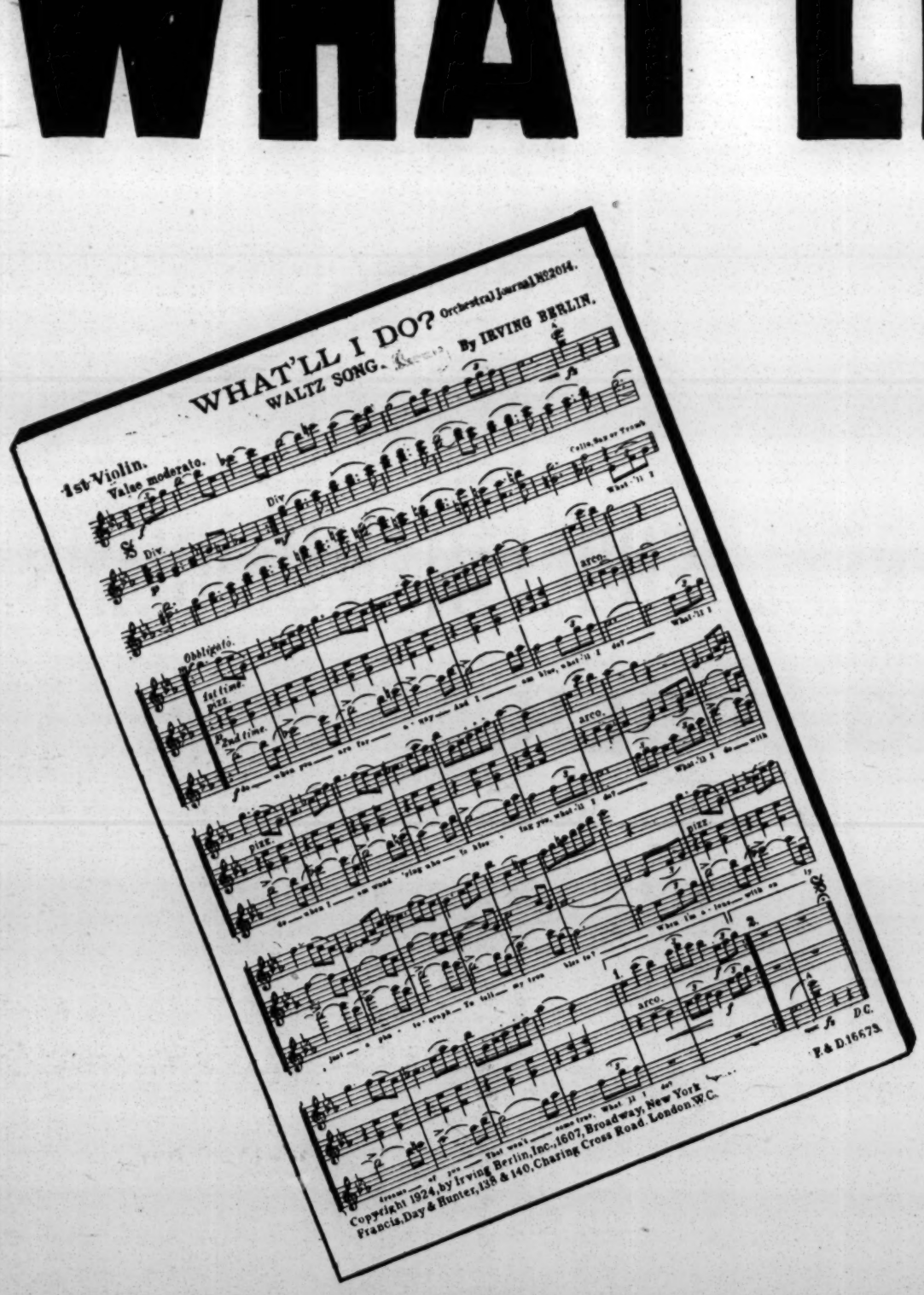
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1st Violin.
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THEATRICAL GOSSIP.

"Pansy's Arabian Night"—Last Weeks of "Stop Flirting"—The Co-Optimists Return.

"Pansy's Arabian Night."

The date of the first performance of "Pansy's Arabian Night," a new three-act play by Mr. Walter Hackett, which Alfred Butt and Basil Dean will present at the Queen's Theatre, has been altered from Thursday to Saturday next, at 8 p.m. The cast will include Marion Lorne, J. H. Roberts, Mary Clare, Campbell Gullan, J. C. Aubrey, Malcolm Keen, Clifford Mollison, Henry Wenman, Edward Rigby and Cecily Byrne.

"Violettes Impériales."

In order not to conflict with first nights that have been arranged for earlier, Mr. Charles B. Cochran has decided to present "Violettes Impériales," featuring the celebrated Spanish diseuse, Raquel Mellor, at the New Scala Theatre on Monday next, instead of as previously announced.

Robert Courtneidge's Plans.

Mr. Robert Courtneidge has several interesting projects in hand for the autumn season. On Monday afternoon, Sept. 1, he will present the Shakespearean actor, Henry Baynton, in "The Bells," at the Savoy Theatre, for eight performances only. Sept. 9 is the date fixed for the production of Ian Hay's new comedy, "The Sport of Kings," which was tried out successfully at Leicester.

Stage Romance.

The lovers in "The Next Room" at the St. Martin's are not merely playing a part, for they are to be married shortly. The two principals in this happy event will be Miss Nora Swinburne and Francis Lister, and they propose to continue their parts after the wedding. Both of them appeared in the same cast in New York.

"The Storm."

The full cast of "Storm; or, The Battle of Tinderley Down," the new comedy in three acts by C. K. Munro, which Dennis Eadie will present at the Ambassadors Theatre to-night, includes Jean Cadell, Margaret Watson, Lindsay Gray, Alan Napier, Hugh Wakefield, Arthur Pusey, Elissa Landi, Joyce Kennedy, Ernest Mainwaring, Alan Stevenson, and Esme Duff. Allan Wada is producing, and the scene of the play will be the lounge of a small hydropathic hotel near the village of Tinderley.

"Sinners."

A new play by Laurence Cowen—to whom we owe the recently completed Fortune Theatre—will be produced in the West End about the end of next month. It is called "Sinners," and is a stage version of the author's novel of the same name.

Last Weeks of "Stop Flirting."

Fred and Adele Astaire, unable to obtain further postponement of a long-standing contract for their appearance in a new musical comedy in America, must leave England at the end of the month. Thus Sir Alfred Butt is reluctantly compelled to announce the last three weeks of "Stop Flirting" at the Strand Theatre.

Although playing to capacity business, "Stop Flirting" will be withdrawn on Aug. 30. Bookings for seats beyond that date, which indicated a run over next Christmas, have been cancelled.

The Astaires' 10,134 Dances.

The Astaires, who came to London with the intention of staying only a few months—combining business with pleasure—have established a remarkable dancing record. Apart from acting and singing, they execute eighteen dances during the progress of the play. On the last night they will have danced 10,134 times since the first performance. "Stop Flirting" will register its 555th performance on Thursday, Aug. 28.

Cyril Scott Writes Ballet for Revue.

Cyril Scott has composed a ballet for Andre Charlot's autumn revue at the Prince of Wales Theatre. The ballet is called "Karma," and the chief characters in it will be played by Phyllis Monkman, Juliette Compton and Henry Kendall. The scenario is also by Mr. Scott, and the scenery will be built to his design. Herbert Mason will produce.

Last Weeks of "The Fake."

On account of Mr. Godfrey Tearle's contract to appear in the play in New York, the Apollo Theatre's season of "The Fake" is now in its last weeks.

"St. Joan."

Produced in March, the successful run of "St. Joan" at the New Theatre will end on Oct. 25, to make way for Matheson Lang's presentation of "The Hour and the Man," in which he will appear. Miss Sybil Thorndike will then go on tour with Henry Arthur Jones' play, "The Lie," opening at Glasgow and proceeding to Edinburgh, Liverpool, Manchester, Hammersmith and Wimbledon. After a short rest Miss Thorndike will probably revive "St. Joan" at another West End Theatre.

Grand Theatre, Croydon.

A very welcome attraction at the Grand Theatre, Croydon, this week, is the farce, "It Pays to Advertise." The audience is kept in roars throughout at the excellent comedy of Easten Pickering in the chief part.

Bath Bookings.

Autumn bookings at the Theatre Royal, Bath, include a visit of the Compton Comedy Co., "Sally," "It Pays to Advertise," Muriel Martin Harvey in "When My Ship Comes Home," "Whirled Into Happiness," "Passers-By," "Nothing But the Truth," and the Bath Operatic Company (Dramatic Section) in "Tilly of Bloomsbury" and "Jane."

"The Oyster."

"The Oyster," a three-act comedy by James Bluet, will be produced on Monday, Aug. 18, at the Pier Theatre, Herne Bay. Mr. Charles Windermere has been engaged to play the leading part, and will also produce. The cast will also include Stanley Groome, Norman Macdonald, Percy Emery, Elsie Stranock, Beatrice Grosvenor, and Elizabeth Grayson.

The Co-Optimists' Return.

The Co-Optimists will make their re-appearance at the Palace Theatre on Tuesday, Sept. 2, after six months' absence from town. An entirely new programme—the eighth since the company was found in June, 1921—will then be presented by a company of which the male members will be the same as during the last London season: Messrs. Davy Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, Austin Melford and Wolsley Charles. Of the ladies who previously appeared with the company, only one will remain—Miss Doris Bentley, who replaced Miss Elsa Macfarlane towards the end of the last season. Miss Anita Elson has been engaged, and is at present on her way back from New York to join the company for rehearsals. Another newcomer is Miss Hermione Baddeley, the youthful actress who achieved considerable prominence not long ago as leading lady in "The Likes of 'Er" and "The Forest," and more recently appeared in "The Punch-Bowl," the present revue at the Duke of York's Theatre, in which she created the part of Judy. The remaining place amongst the ladies of the company will be filled by Miss Nita Underwood, a singer who had a principal part in the last Vaudeville revue.

Mr. Archibald de Bear is joining the directorate of the Co-Optimists on their return to London, but will at the same time maintain his active interest in "The Punch-Bowl," which reaches its 100th performance at the Duke of York's Theatre this week. Mr. de Bear will collaborate with Messrs. Burnaby and Gideon in the preparation of the new programme for the Palace Theatre.

"The Hour and the Man."

Mr. Matheson Lang has made a big success at the Opera House, Manchester, with Frank Stayton's new play, "The Hour and the Man," people being turned away from all performances. This week Mr. Lang is at Leeds, where the advance booking is very heavy.

The Talk of Torquay.

An outstanding social event at Torquay takes place to-day, when Mr. Charles G. Price, the Corporation Entertainments manager, is to be the guest of honour at a benefit performance at the Torquay Pavilion. The function will be a carnival ball, for which the Pavilion has been specially illuminated, and there can be little doubt that, with this popular resort full of holiday-makers, the occasion will be a great success. Mr. Price, by the way, narrowly escaped a serious accident a few days ago. He was driving in his car with his wife, when, at a dangerous cross-road, a motor-charabanc collided with the car. Mr. and Mrs. Price were fortunate enough to sustain only a few bruises, although the car was completely wrecked.

Frank Forbes-Robertson.

Frank Forbes-Robertson will open in London at the Regent Theatre on Nov. 3 with "The Passing of the Third-Floor Back" and other plays from his repertoire.

"Certified Insane."

"Certified Insane," a thrill play by Edith Carter (part author of "Lass o' Laughter"), is down for production by Messrs. Venner and Harrison, on Aug. 18, at the Theatre Royal, Castleford, a tour being contemplated starting Sept. 29. Unfortunately for all concerned there is trouble with the Censor, not for the usual reasons, but because of certain strong asylum scenes. The idea for the play came to the authoress after reading an account of a certain recent amazing case in the courts. "Certified Insane" is concerned with the incarceration of a beautiful young girl in an asylum. She is perfectly sane, but through a combination of circumstances the doctors are quite misled in the matter. Though banned at the moment, alterations have been made by Miss Carter. These are now being considered by the Censor, and it is hoped that the licence will be forthcoming before the 18th. The part of the heroine will be played by Miss Ray Parry.

Palace, Bath, Redecorated.

When the Palace, Bath, reopened on August Bank Holiday, patrons of Mr. W. S. Pearce's popular house found that it had been thoroughly redecorated throughout. The orchestra stalls have been entirely reseated and carpeted, and additional seating has been arranged.

"JOAN ALL ALONE"

At the Metropolitan.

Musical Production by H. Darnley and W. Haines. Music by H. Darnley. Produced by Herbert Darnley at the Metropolitan Theatre on Monday, Aug. 11.

Herbert Darnley's Productions, who submit this new musical comedy, are to be congratulated on a very attractive show. The book is well written and the music tuneful throughout. There is a consistent plot, which tells how Joan All Alone is accused, whilst an assistant teacher at Sarson School, of stealing the bracelet belonging to Diana, the Mayor's daughter. Diana is in love with the Duke of Dorcaster, who loves Joan; but Diana finds out from her father that Tigg Hope, the head park-keeper, is the real Duke, and makes love to him. Of course, all ends merrily enough in the last scene, where Joan is discovered as the rightful owner of the title and estates.

Mr. Fred Kitchen heads a strong cast, and the popular comedian is very funny throughout. To see him burst into tears over Joan's discomfiture is one of the cleverest pieces of comedy acting we have seen for many a day. His songs, "Tally Ho!" and "Keep Your Peeper on the Keeper," are well rendered. Miss Daisy James as Diana acts cleverly throughout. She makes a big hit in the duets, "Every Time," with Mr. Fred Kitchen, and "Every Girl Has Someone to Love Her," with Mr. Robert Layton, who is an ideal Duke of Dorcaster. He has appearance and voice, and acts with conviction. He sings well "Girl of My Heart" and joins successfully in the duet, "The Day You Return to Me," with Miss Angela Kealey, who is well cast in the title-rôle. Miss Kealey plays in charming style and makes a big hit with her number "Joan All Alone." Miss Fanny Wallace contributes a very clever comedy study of the headmistress, Miss Sarson. Mr. Con Clarke as Mr. Flint, the Mayor, is quite a success, and so is the Duchess, capably enacted by Miss Agnes Marey. Mr. Dudley Mansell as M. Leblanc, the art master at Sarson School, and an efficient chorus complete the cast.

Blackburn Attractions.

Mr. Stanley Hope, the popular resident manager, announces the following attractions at the Theatre Royal, Blackburn, which reopened on Monday with "An Interrupted Honeymoon":—Miss Compton and the Compton Comedy Company, "Lilies of the Field"; Miss Muriel Martin Harvey in "When My Ship Comes Home"; Peri, "The Lure"; Henry Baynton in Shakespearean plays, "Madam Pompadour," "It Pays to Advertise," "So This is London," "Toni," Mrs. Patrick Campbell in "The 13th Chair," "Bluebeard's Eighth Wife," "The Merry Widow," and "The Last Waltz."

"THE UNDER DOG."

Play, in Three Acts, by Walter Howard. Presented at the Borough Theatre, Stratford, by Fred Groves and Harold C. Lloyd, on Monday, Aug. 4.

Clare Wilding	Hilda Antony
Dick Wilding	Douglas Blandford
Wang	Kingstone Trollope
George Keightley	Marshall Sheppard
Timothy Sullivan	Herbert Vyvyan
Murgatroyd	George Hamlin
Sergeant of Rhodesian Mounted Police	Herbert Jones
Langford	Frank Snell
Wilson	Harold Carson
Father Ignatius	James O'Donnel
Lord Dorrington	Charles B. Bedells
Hon. Constance Dorrington	Violet Warner
Miss Grey	Kathleen Joyce
Ladybird	Dorothy Secker
Jerry Desmond	Fred Groves

This play, by the late Walter Howard, was successfully produced at the Borough, Stratford, last week. It is this week at the Brixton Theatre.

Jerry Desmond, the underdog, dares to be attracted by Clare Wilding, the sister of his employer, Dick Wilding. The latter, by reason of monetary obligations, is in the toils of George Keightley, who farms a neighbouring ranch in Rhodesia. Timothy Sullivan falsely accuses Jerry of being the father of his daughter's child, and Keightley prevails upon Wilding to dismiss him. Clare learns that he is the betrayer of Mary Sullivan, and declares that she will always remember him as a "liar and a seducer." Even with Jerry out of the way, Keightley's advances to Clare are unavailing, and he determines to win her by other methods. Clare refuses to listen to her brother's pleadings, and Keightley decides to foreclose. While the auction is proceeding the underdog, who has been away for eight years, returns a millionaire, and buys up the estate, bringing with him Ladybird, the daughter of Mary, whom he had claimed as having the most right to her, since he was supposed to be her father. Enter the Padre, who disloses that Dick was Mary's betrayer, and Clare, who secretly loved Jerry all the time, confesses how badly she had wronged him—with the usual dénouement.

Miss Hilda Antony seemed to bring a breath of the veldt with her as Clare Wilding, while Mr. Fred Groves as Jerry Desmond played with fine dramatic force. Mr. Douglas Blandford interpreted the weak brother, Dick, very well, and Mr. Marshall Sheppard was splendid as the tyrannical Keightley. Mr. Kingstone Trollope made an excellent and humorous Wang, a Chinese servant. Mr. Herbert Vyvyan gave a faithful portrayal of Timothy Sullivan, the toper, and Mr. James O'Donnel played the Padre to the life. Mr. Charles B. Bedells as Lord Dorrington, and Miss Violet Warner as his daughter, Constance, both played well, and another part admirably cast was that of Miss Dorothy Secker as Ladybird. The remaining members of the company gave excellent support.

A LOGICAL APPEAL TO REAL ENGLISH MUSICIANS AND DANCING FOLK.

I have been very much interested and greatly surprised upon reading the various items regarding the engagement of my CAROLINA CLUB ORCHESTRA at the Piccadilly Hotel.

I presume that those readers who read my article on International Music which appeared in THE ERA in July, 1923, will give me credit for taking an unselfish view in this argument which has been applied to foreign talent of all kinds, and for once and all I think both the English and Americans would like to have it settled as far as musicians or performers are concerned. I hope that some professional paper or daily newspaper will reprint my last article in THE ERA that is referred to, or let the public know the real facts in the case. It is quite apparent that some who complain permit their sense of patriotism to outrun the actual facts, and in shouting their cry to support the unemployed musicians they are prone to exaggerate the claims on the one side and to forget that those who do not have present employment are probably not capable enough to be employed upon real jobs with which they have no business or foresight to compete. It should be recognised that modern dance music is an art, having received the endorsement of the best musical critics, composers and conductors who are in a position to know what real American syncopated music is, for have not some of America's best symphony musicians abandoned the opera and the legitimate orchestra for employment in the syncopated ranks at much larger salaries, and, quite naturally, there is just as much work and study in rehearsing to play real musical syncopation as there is to prepare a classical programme?

Managers who seek the best talent will engage it whether it be home-grown or imported. If you shut out the imported element from England, does it sound logical that England will learn anything new about successes and new arts springing up and being adapted in other countries? I am sure England applies the "open door" policy in every other regard, and quite recently it is apparent that England seeks not only the financial help of Americans, but seeks to cement all the other customs of these two English-speaking countries, and rightfully so!

When the Musicians' Union gave out their story to the Press several of the statements made were, I maintain, misleading. From my observation it seems to me that the effect of the policy of the Musicians' Union here is only to protect the unemployed, and it seems quite ridiculous to hear the admission that the Union would not make any exceptions to favour the real worth while dance musicians numbered among the Englishmen. I admit that English dance bands have improved wonderfully within the last year, but regretting that there are so few really competent dance bands in England, it is quite natural that they cannot fill the demand of the many English restaurants, hotels and halls; what else then can the English managers do? Are they to accept the demands of the present Union spokesmen and employ the incompetent musicians who are out of a job, and most of whom should be employed in the theatre or concert orchestras playing classical music, for which they are so well known all over the world, and to which America pays direct homage to the tune of about 2,200 English-born musicians who are now employed in the United States of America. Comparing this number of musicians in the U.S.A. to about 50 American dance musicians employed in England, I wonder how Mr. Batten, the Union Secretary, can be so unkind and so unfair in protesting against the engagement of any good American dance musician, as we have opened up a new field that affords a higher wage scale than the British musicians have had heretofore, and we have also increased the number of men by the modern arrangement and addition of saxophones and brass effects which embellish our dance music. However, another class of Union members are those musicians amongst which are those who should be working at other trades like brick-laying, horse-shoeing and so forth, and such men would not dare protest in America, because the real Musicians' Union would not allow their affiliation, because they could never pass the examination that our American Musicians' Union demands. Surely the public cannot be misled to believe that British managers would be paying high fees for bands to come from the States if they have good material knocking upon the office door: The test is whether the public like it or not, and I am convinced by the splendid receptions they have given to Specht bands they really want more and more of our syncopation. Several of your best dance bands are receiving reward for "being different," but in the States we also have symphonic "mollycoddles" who hate to see the dance musicians receive several pounds more per week in their pay envelope. Another statement of Mr. Batten's which is not correct is the news that English musicians cannot play in the States without having been in residence for six months. The fact is that foreign musicians receive a conditional working card for six months immediately upon their application if they so desire to remain and play in the States. At the end of six months they receive a membership card, and the fact that I have already placed more than 30 English musicians on various jobs in the States during the past year, and that my office manager is an Englishman, should prove conclusively that I speak without a vestige of bad feeling, and I struggle only for harmony, to get the same good feeling among performers as exists between performers and audiences. I do appeal to the good sportsmanship of which the British are so proud. Let them qualify themselves and thereby stimulate competition. If American musicians have to suffer on this side it seems probable that retaliation may be expected in the States, and if the British musicians are all sent home the state of the employment market will, I can assure you, be much worse than it is at present. Let there be justice on both sides, and the genuine musician of high-grade ability will ask for no more; and do not forget that my musicians are not amateurs, because I gladly invite comparison with any musicians the Union may call professional, and after anyone has heard this CAROLINA CLUB BAND they will grant the fact that they earn every cent they are paid, and that no question should be raised whether they spend it for a holiday or anything else. It must also be remembered that previous to our coming to the Piccadilly Hotel there was only one American employed among the other four bands then and now employed there, consequently there are far more than 50 per cent. English musicians employed in the Piccadilly Hotel, as prescribed by the Union—the ratio being about three to one. Let it also be understood that Mr. Batten told me that the Musicians' Union had protested against the engagement of every American band that ever came to English shores, so the present Government was quite fair, and evidently even fairer than the Last Government, as they could not uphold a protest not built on facts in the case. Most all of the other prominent hotels employ quite a much larger proportion than the Piccadilly Hotel does at present. The Belgian Band, which my band replaced, terminated their contract before my band began its engagement, and I maintain therefore that the CAROLINA CLUB BAND did not directly take away any employment from any English musicians, although there were several English musicians who recently substituted in the Belgian Band.

I rejoice in noting that the real English dance musicians have given my various bands a hearty welcome, and as regards the present status of my band these matters could all be solved if the representatives of the Musicians' Union would meet our American representatives and recognise reciprocal transfers from one country to the other, as I suggested last year. It is very likely that the outcome of these ridiculous protests may lead to the development of a stronger Musicians' Union, which will call for 100 per cent. Union affiliation in every dance band, music hall and concert orchestra in the United Kingdom, along the lines of our American Union, which is the strongest Labour organisation in the States. English musicians may also be interested to know that the new Johnson emigration law of the U.S.A. now classifies every alien musician or performer as a labourer instead of their former classification as an artist, which automatically places the English musician under a similar ruling as Americans receive from the British, and I fear that the policy followed by the British Musicians' Union may only lead to a serious predicament and retaliation affecting English musicians who want to enter the States. I am counting on booking two of England's best musical organisations in the States this fall, and I hope that the English and fair-minded English musicians will not sanction any further misunderstanding of this sort that might create an International controversy. I shall always be glad to welcome any English musician who comes to the States, and try to find an engagement for them through my offices at 1587, Broadway, New York City, where I employ around 400 musicians and between 25 and 35 bands.

FACTS.—Last year 273 English musicians came to America, while only 140 American musicians came to all parts of Europe during the same period! Do Americans deserve EQUAL PRIVILEGES?

(Signed) **PAUL L. SPECHT,**

Piccadilly Hotel, Piccadilly, W.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Vincent Douglass's cheerful comedy, "The Optimist," gained a good reception here, with Mr. Wilfred Shine as the Rev. Robert Parable. His comedy was of the ripe order, not over emphasised, entirely delightful, and his diction had the desirable quality of restraint—a great point in a stage cleric. Mr. Dennis Renton was an interesting lover intending to elope with Paulette, the actress, played by Miss Elsie Wagstaff with grace and charm. Miss Edith Devonshire made a tactful Lady Forrester, and Mr. C. W. Anson an irate parent of Waverley, the lover. As Letitia Miss Elizabeth Dore was a girlish figure and quite modern, while the comedy of Miss Dorothy Lawrence as the servant was delivered with the requisite air.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—Mr. Henry Baynton, after his recent Shakespearean season, comes under the ægis of Mr. Robert Courtneidge with his London company in Israel Zangwill's "The Melting Pot." Mr. Baynton, appearing as David Quixano, the Jewish refugee in the U.S.A. racial and religious melting pot, has perhaps never had a more exhausting rôle, and created a deep impression by his mastery of the varying emotions of this fine character. Miss Dorothy Turner as the revolutionary aristocrat, Vera, portrayed the part with complete sympathy and distinction, her diction being admirable. The Herr Poppelmeister of Mr. Frank Barclay proved to be a clever study, and Mr. Geoffrey Lovatt as the millionaire Davenport's son, introduced the proper Yankee matter-of-fact business spirit into the dialogue. The Mendel Quixano of Mr. Kenneth Wicksteed carried full conviction. Mr. Ambrose Flower conveyed a good impression as the Russian aristocrat and Jew hater, and Miss Jeanne Heaton as his second wife showed herself a woman of the world. Miss Isa Bowman as the Irish servant was naturally more than adequate to the part.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The Sydney Productions are happy in presenting the second edition of "There You Are Then," a compressed revue which has nearly reached its 2,000th performance. Teddy Morris occupies foremost place, having a broad sense of humour and being able to impart it with good effect. Lily Hartley, part arranger and producer, shows a versatility which won merited applause. Doris Crawford as a dancing soubrette and Rex L'Estrange, the vocalist, are among the principals, while the Alabama Syncopated Band, heard everywhere in gramophone jazz music, adds to the attractiveness of this merry show. This band produces harmonic sweetness, and is not a collection of bizarre noises. Among others in the revue are Jim Parkinson, Harry Davies, Arthur Sharples, and Edward Butler; while also to be mentioned are Tony Volpe, Phil Pearl, Rich Keith, Eric Richardson, Stan Gosling, and Syd Dale.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L. Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The musical revue "The Real Stuff" is presented by Mr. A. E. Smith, the author. It is brightly written and goes with a snap. George Hyam is the principal comedian, and evokes much amusement, and Chick Hyam imposes herself as a clever danseuse and soubrette. Teddie Barrie sings agreeably as a basso, Jack Barrasford is a light comedian, and Cherry Tracey performs similarly to the leading lady. The Sisters Jefferson, as duettists, Waldo and Etoile as the crocodile and the fairy, and the Real Stuff Girls add to the enjoyment of the show.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Fred Allen, junr.; Mus. D., Mr. Gilbert Smith.—"The 1924 Manhattan Follies," with Mr. Fred Duprez in a variety of rôles, comes as a pleasing change from other shows. It has originality, and is full of good dialogue. Fred Duprez is a host in himself, and as a restaurant swell, an embarrassed bridegroom and a cleric, is equally laughable and interesting. Pabbie Benstead sings most agreeably, and Jack Williams ably supports the principal in his comedy work. The Four K'Foleys, with Jack May, show by their performance that they are indispensable. In addition, the Doreen Sisters and Florence Matthews appear with acceptance among other ladies, including the Misses Hillaby and Hutcheson.

EMPIRE.—P., Moss' Empires; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Ginger," the revue staged here, is worthy of its name. Mona Magnet is a versatile and piquant artist; Dick Tubb puts some entertaining comedy across the footlights. His confidential manner is irresistible. Syncopated songs at the piano allow that bright pioneer trio Hedges Brothers and Jacobson, to show their undoubted quality. Fred Malcolm proves to be another favourite, and among others, mention should be made of the graceful Four Picardy Girls, and the striking ensembles given by the Twelve Model Maids. The Hong ong and Virginian Night scenes are charmingly represented, the revue being artistically staged.

LIVERPOOL.

ROYAL COURT. — M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—A capital cast has been sent by Mr. Cecil Barth to present "Bachelor Husbands," which makes its first appearance in Liverpool. Avery Hopwood's bright and lively farcical comedy found general acceptance on Monday evening, keeping the audience bubbling over with laughter. Excellent work was done by James Duncan (Sam Hargrave) and Jack Heller (Artie Lorimer), who held their original parts. Miss Emmie Athur-Williams delighted everybody with her rôle of Fifi Morgan, the Tom Morgan of Vernon Fortescue was an outstanding good piece of work, and other worthy helpers included Bertha Northam (splendid as Nina Hargrave), Irene Barnett (Mary), Deane Gardiner (Barker), Robert Hastam (Billy Reynolds), Daisy England (Grandma Sutton), Mollie Williams (Sybil Sutton), Muriel Opie (Betty Lorimer), and Sheila Molony (Doris Hartley).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The enterprising Mr. W. W. Kelly is pleasing his patrons this week with a return visit of "Potash and Perlmutter," Mr. Albert de Courville having sent a really good company. Laughter was great on Monday evening among a big audience when Joe Hayman (Potash) and David J. Erlston (Perlmutter) impersonated the two Jewish partners; while Mildred Franklin, as Mrs. Potash, helped immensely with the fun. Nan C. Hearne very suitably fitted the rôle of Ruth Goldman.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Another new revue is being presented here under the title of "Tonics," which possesses several striking scenes and much humour. Fred Shuff, as the principal comedian, is funny in everything he attempts, whether it be the character of a broker's man, a henpecked husband, or an inebriated swell. Leon and Alys are talented dancers, Miss Dorothy Pinhoe and Fred Buttery show themselves fine vocalists, and Bert Arnold is a comedian of resource. Others in the cast include Beryl Locke, Dick Courtney, Frank Lawson, and May Edney.

OLYMPIA.—P., Moss' Empires, Ltd; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The International Circus continues its visit here, Jack Joyce and his broncho being an outstanding attraction. This week there is an additional turn by the introduction of steer wrestling. The show is given twice daily—afternoon and evening.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here the bill is occupied by Clara Coverdale's sporting revue "Ten to One," which is supported by Jimmy James, comedian, Bert H. Thomas, Ken Wood, Tony Wood, Winnie Beckwith, Whyte and Pyke, Ray Wilton, Dot Boston, Ruth Beaumont, the Ten St. Leger Girls, and the Ten Lolipops.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn.—Foremost here are the Lancashire and Yorkshire Old-Time Stars, whose entertainment is very interesting. They comprise Florrie Gallimore, Lottie Lennox, Marcus Boyle, T. W. Royal, Johnny Cullen, Arthur Carthy, Ada Fawn, Lily Currie, J. W. Hall, and Phil Herman. Other contributors to the programme are the Boon Boys, a smart duo; Les Zasmas, with a gymnastic act; and Lena Brown, comedienne.

MANCHESTER.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—Jenny Golder, "the English Idol of the Continent," tops a capital bill here, which also includes the Two Rascals, King and Benson, David Poole, Evans and Perez, Rolf Slater, and Winifred Ward, "the immaculate boy."

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—An excellent programme here includes Alfredo and his famous band; Maidie Scott, presenting "Eve's Progress"; Ivor Vintor, the Fayre Four, the Three Karreys, in a phenomenal contortionist act, Scott Sanders, and Evelyn Dove, singer of plantation lullabies.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—Much to the taste of audiences here is the human drama, "A Broken Heart," the latest revival of the indefatigable and accomplished Broadhead Dramatic Company.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—Much of the thrill of Western drama is embodied in the Broadhead Dramatic Company's production here of "At the Mercy of the Mormons," which is given a well-staged and picturesque rendering. William Hollbrook is an outstanding figure as the Mormon elder, Ezra Higbee; Milton Curtis as Mexican Jake acts with his usual convincing energy; Jack McCaig is well suited by the rôle of Ruddy Roger, a "rough diamond" of the story; Amy Hardcastle as Ruth Marlow gives a distinctly pleasing performance; and there are further clever characterisations by Leah Corentes, Lilian Brady, Eileen Leoville, Jennie Clare, Roy Jackson, Vane Tempest, and others.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Stewart Arnold's revue, "Some Shuffles," which has already made many friends on the local circuit, is adding to its reputation by amusing and vivacious performances here this week.

RUSHOLME THEATRE. — G. M., Mr. Arthur W. Belt.—Packed houses are attracted here by the New Manchester Repertory Players' performances of C. M. S. McClellan's thrilling drama, "Leah Kleschna."

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Mr. Milton Bode's provincial enterprise, "The Way of the World," which started so well here on Monday last, is continuing to entertain good houses for another week.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; G. M., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—A well-established favourite is here in the farcical comedy "When Knights Were Bold," featuring Mr. Bromley Challenor in a funny impersonation of Sir Guy de Vere. Miss Enid Cooper partners him very pleasingly as Lady Rowena Egginton, and the other parts have capable delineators, especially good character work being done by Mr. C. P. Lloyd as Isaacson, Mr. George Mitchell as the Rev. Peter Pottlebury, Mr. A. J. Hartley as Widdicombe, Mr. Richard Summers as Sir Brian Baltymore, and Miss Helene Simon as Sarah Isaacson.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. A. Chapman; Mus. D., Mr. P. O'Callagan.—Mr. Chas. Ed. Clarkson's revue, "Hello! Blackpool Carnival," renews acquaintance here with local audiences, and is going as strongly as ever. At the head of a bright and able cast are Will H. Clarkson, a smart and resourceful comedian, and Grace Collins, well described as a "lively spark."

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—A highly satisfactory bill is pleasing big audiences here. It includes Herschel Henlere, the Canadian composer-pianist; Nixon Grey, the comedian, in some strong numbers; Sam Linfield and Co. in "Root Villa"; Erne Warsaw and Evelyn Brewster, in their act, "A Musician's Nightmare"; Henriette de Serris, living art studies; and good turns by Gilbert and Chapman, and Christopher and Columbus.

SONGS AND SINGERS

B. Feldman and Co.

Lily Morris charmed Victoria Palace audiences last week, "Turned Up" creating quite a furore. Miss Morris handles this excellent comedy number in a most attractive way. Ethel Colyer is scoring heavily in Feldman numbers at the Coliseum, Whitby, where she is engaged for the season in Sea Pie concert party. Her principal song successes are "Say It With a Ukulele," "If I Can't Sing About My Mammy," "Oh! Gee, Oh! Gosh," "Say It While Dancing," and "When Will the Sun Shine for Me?"

Violet Trevenyon sends press cuttings which are most complimentary to this popular performer and her all-Feldman programme.

Neve Roberts has taken up "If I Can't Sing About My Mammy," a number which he considers will make a great appeal.

Ivy Hargreaves is following her great success in "Give Over" with "Say It With a Ukulele" and "Wee oo-la-la siv vu play."

Ashton Osborne, musical director at the Royal Pier Pavilion, Aberystwyth, says Feldman numbers are in regular request. Particular favourites are "Say It With a Ukulele," "When Will the Sun Shine For Me?" "Gigolette," and "Horsey."

Mr. Osborne's band is exceedingly popular, their well-selected and stylishly played programmes being subject for general appreciation.

Louis J. Seymour is featuring "I Want 'Em Wild, Weak, Warm, and Willing," and "Oh! Dear," and scoring an unqualified success in both numbers.

Victor King opened his South African season at Johannesburg, and made a fine impression. His songs were "A Smile Will Go a Long, Long Way," "Don't Do Your Courting Round the Gatepost," "I Ain't Goin' Back to Nowhere," and "Wee oo-la-la siv vu play." Johannesburg papers are giving Mr. King hearty praise.

"If I Can't Sing About My Mammy" has just been added to the other Feldman numbers in the act of Sydney and Adelaide, and is proving immensely successful.

Harry Bedells, on tour with the Royal Arcadians C.P., reports great success with "A Smile Will Go a Long, Long Way," which number he has just introduced. Mr. Bedells feels that he has lost much valuable time in not having had this great "Smile" number in his programmes weeks ago.

Dorothy Veitch has made a big hit with "My Little Wigwam Wembley Way," "Mother Loves Me," "Turned Up," "Horsey," and "Don't Take Advantage of My Good Nature." Miss Veitch shows discrimination in her selection of numbers which are most suitable to her clever style of working.

Daisy Wood is following up her "Horsey" and "Smile" successes with a third, viz. "I'm Gonna Bring a Watermelon."

F. M. Rayner says "Horsey" is a non-stop winner, and everybody is on it.

Nell Leslie and Billy Fern are "duetting" "Mother Loves Me" in great style. Their "business" in the number creates much laughter.

Derek Dare, juvenile lead in "It's Quite All Right" revue, is scoring heavily with "I'm Gonna Bring a Watermelon" and "Monty From Monte Carlo."

The Two Babs are providing excellent entertainment in "Spearmint" and "Watermelon" songs. They were much favoured at Glasgow Alhambra last week.

Keith Prowse.

"Why Did I Kiss that Girl?" Ella Shields' phenomenal hit, is undoubtedly the biggest light comedy chorus song of the year, and bids fair to outrival its great predecessor, "Last Night on the Back Porch."

Dolce Cariello, "The Anglo-Italian Songstress," writes from Cape Town: "Your song, 'A Long, Long Way From Home,' has made a terrific success here; the audience sing it as one." Dorothy Veitch also reports enormous success with this song, which she is featuring for the season at Colwyn Bay.

Ida Parsons, "The Charming Soprano," is making a great name for herself at Felixstowe this season. Her two principal offerings are "Rosita" and "Sanctuary."

Syd Parsons, who is with "The Musical Comedy Players" on tour, continues to make a big success with "Last Night on the Back Porch."

"Stan Dale," who is running that successful concert party, "The Super-Follies," writes: "I am pleased to say that we are working with great success several of your numbers. 'Cheerio!' making a fine 'livener' as an opening chorus. 'Down on the Farm' is a great concerted. My partner sings 'Bells of the Sea' at every performance, and never fails to get an encore. 'God Touched the Rose' is a real gem, and 'Why Did I Kiss that Girl' is the hit of the programme."

Artists are invited to send 1s. 6d. for a selection of our numbers (style should be stated).

Worton David.

Progress is the motto of that home of song, Blackpool. If is also the motto of those many artists who feature the songs with the Seal of Success. Blackpool's latest bulletin is that "Sleepy Zuyder Zee" is an established hit. Mlle. Pauline Rivers has recently produced the number in her grand spectacular ballet, "All the Fun of the Fair," and it is a riot. Will Hurst and his Palace Syncopators make "Zuyder Zee" their "feature number." Horace Wyatt and his concert party also plump for this valse song. Miss Midgeley and Blackpool's Famous Five still continue to feature the number, as does also Mr. T. T. Daniels, L.R.A.M., Blackpool's brilliant organist at the Hippodrome. At Manchester the verdict is that "Zuyder Zee" is "the goods." Alfredo and his wonderful band at the Hippodrome take encores each night with "Zuyder Zee." London, Carlisle, Newcastle, Cardiff, Manchester, and most other broadcasting stations broadcast the number each week.

"The Plain Jane of the Family" by the writers of "Sally," "Granny's Song at Twilight," &c., is another natural hit. All over the country comes the news that "Plain Jane" is "a certainty" wherever put on. In the comedy line, the song that's "wanted" is "How's Your Poor Old Feet?" Concert parties reporting "progress" with the Songs with the Seal are the Jovial Jollies, in which Miss Madge Lindsay makes a feature of Worton David hits. Billy Cox and the Jolly Billikins say "Plain Jane," "Rough Diamond" and "Doughnut" are outstanding successes. Billy Melville in the Musical Comedy Players, puts "Feet" over every night, as does also Fred Gwyn in the 1924 Entertainers.

Dix, Ltd.

Stuart Watson, the Scottish baritone, writing from the Palace Pier Follies, Brighton, says: "Just a line to express my thanks for your delightful song 'I'll Tell the World.' It is my greatest hit, and is requested by the audience at every performance, and it never fails to get me tremendous applause." Jimmy Loft, principal comedian with Fred Clements at Skegness, continues to make a terrific hit with "I Love Kids." The number is selling like wildfire amongst the audience. "Wait Till You See My Mary" is also an enormous success with the same show. Jack Lawson produced at the Finsbury Park Empire last week the comedy chorus song "I Love Kids," which he featured in the "make-up" of a curate. He caused great merriment with the number, and took three well-deserved calls after his performance. Archie Glen, the popular comedian in Lew Lake's revue "Whispers," produced at the Empire, South Shields, last Monday, "Blotto," the outsanding song success in "Toni." It was an emphatic success with him. Al Scott's orchestra, which is playing at the Scala and Grand, Leicester, are making a big feature of Dix numbers, which include "Blind Love," "Love Bells," "Ain't Got a Minute," and "I Love Kids."

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. Jack Puttnam, with his "Mayland Trio," reports continued success with "Horsey," "Gigolette," "May-Be," "Say It with a Ukulele," and "On the Blue Lagoon With You." Miss Grace Scott, the leader of this unique trio, plays "Gigolette" in most artistic style.

At the Salon Photoplay House, Falkirk, Scotland, the audience join in singing to the orchestral rendering of "Horsey," "When Will the Sun Shine for Me?" "May-Be," "Not Here, Not There," and many other popular Feldman numbers so well rendered by Mr. Francis McFarlane and his orchestra.

Mr. F. Stock (so well known at Sunday League Concerts) is carrying on his good work of performing both classical and light music to his many admirers at Palm Bay, Margate. "Gigolette," "Horsey," "Does the Spearmint Lose It's Flavour?" "May-Be," and "Nellie Kelly" selection are frequently included in his well-selected programmes.

Mr. Albert Lawrence keeps the flag of Feldmanism flying at New Cleethorpes. After quoting the entire recent output of our popular numbers he ends the letter by saying: "and the inevitable three, 'Horsey,' 'Gigolette,' and 'May-Be.'" These are certainly great favourites.

At the Casino, Skegness, Mr. Toni Horlock is featuring "Does the Spearmint Lose It's Flavour?" "California, Here I Come," and "Electric Girl" with great success. Mr. Horlock is an ardent Feldmanist, and is full of praise for our publications.

The Warnock Tea Gardens, Eastbourne, have an excellent orchestra under the direction of Miss Rolfe. They play "Horsey," "Gigolette," "Does the Spearmint Lose It's Flavour?" "On the Blue Lagoon With You," and "Cross-Eyed Papa," and at her various hotel engagements in the district Mrs. Rolfe includes most of the Feldman publications.

Mr. M. Matthews and his popular orchestra at the Windsor Hotel, Margate, are making a very big hit with "Gigolette," "Say It With a Ukulele," "Does the Spearmint Lose It's Flavour?" and "Oh! Sister, Ain't That Hot!". This band make a keen study of Feldman tunes.

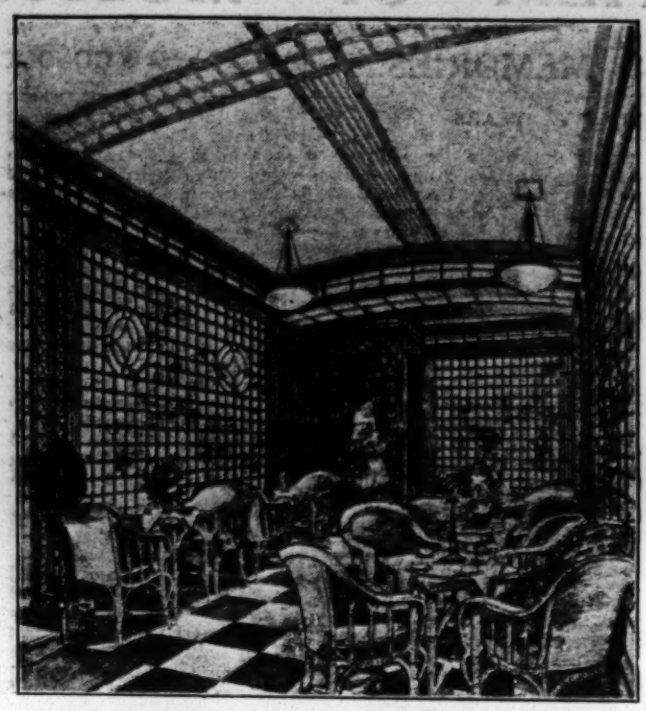
DUFF, STEWART & CO.

That clever and rising young musician, H. E. Rowlands who has just taken over the musical directorship of the Palace Cinema, Buckley, writes enthusiastically of the fine reception accorded to the popular medley, "Melody Maze," and to Montague Clayton's successful fox-trot, "2-LO." Both these numbers are also being featured by Mr. Rowland's Novelty X.L. Orchestra, and he reports that he anticipates another big win with the new selection, "A Ballad Salad," which wins fresh appreciation wherever it is performed.

W. S. Jacobs, musical director of the Victory Palace, Romford, is scoring with Montague Clayton's two winning dance numbers, "Desecration," one-step, and "2-LO" fox-trot, while he also finds great popularity exists for Charles Ancliffe's striking intermezzo, "Peacocks' Parade," a number which T. A. Parrock, director of the Hinton's Café Orchestra, Middlesbrough, also finds is a big winner, second only to "Melody Maze," which he has also been featuring here.

Most appreciative reports regarding this firm's successful new vocal fox-trot, "Tiger Rose," the special incidental number to the film of the same title, are to hand from George Macdonald, Wallsend-on-Tyne, and from Robert Lunt, Liverpool, who is also scoring with "2-LO" fox-trot.

Other musical directors successfully featuring Duff Stewart orchestral numbers generally are Herbert Hainton, of the Municipal Orchestra, Brighton; Harman Payton, of the West Pier, Brighton; Leslie Bewley, Nelson, Lancs.; H. Caville St. Anne's-on-Sea; and Walters' Quadrille Band, Glynneath.



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DAN GODFREY'S MEMORIES.

LOOKING BACK THIRTY-FIVE YEARS.

Somewhere in his "Memories and Music"* Sir Dan Godfrey quotes these words said of him by a member of his Bournemouth orchestra: "He's hot stuff, but he's just!"—a summing-up with which neither Dan the conductor nor Dan the man need be dissatisfied. It is safe to say that no conductor ever did work worth doing who could *not* be on occasion "hot" stuff, and who was *not*, in the main, just. Sir Dan, who has wielded the baton for 35 years, belongs, as is well known, to the famous family of bandmasters. He is the third of the line. His grandfather, Charles Godfrey, who founded the dynasty—set out in a genealogical table—passed conductor of the Coldstream Guards from bassoon-player in 1825 and kept on until '63. Three of his five sons, Charles, Dan, and Fred—the last-named the arranger of the still-remembered "Reminiscences of England, Wales, Scotland, and Ireland"—were bandmasters. Charles II began at 20 with the Scots Guards, later passing to the Royal Horse; 34 years' service in all. Dan I, who was the first military band conductor to get a commission, and to whom London owes its Sunday performances in Hyde Park, was older when he started in '56 with the Grenadiers, but yet his tale of bandmastership was a more than respectable length—30 years. Between them, they, and Sir Dan, have given considerably over a century and a half of service to military music. But their mark was made not alone by length of service. It is the Godfreys' boast—a proud one, for it has had an incalculable influence on military music—that Dan I introduced string bass into the military band, and other instruments besides, the saxophone and the trumpet among them, though the conservative "brass" and "wood" fought hard against these last innovations. The elder Dan was also of the family's composers, and it is of one of his valses that Sir Dan tells a good yarn. During a performance by the Grenadiers at an Earl's Court Exhibition a German gentleman, after referring to his programme, turned to Sir Dan and asked him if that was the "Mabel" valse. "On my replying in the affirmative he exclaimed, 'Ach! den dat muss be der gomposer, God Damfrey himselluf!'" Until Dan the First's time no British Army band had ever been abroad. With the Grenadiers in '72 he visited the Grand International Peace Festival at Boston, and this was the first time since the War of Independence that a British soldier's uniform had appeared in America.

Apart from their Army work, the Godfreys were in touch with the masses of the public through their conducting at the Royal Surrey Zoological Gardens and Jullien's "Promenades."

Famous Contemporaries.

Sir Dan himself had a fair acquaintance with military bandmastership. From King's College School, then in the Strand, near to the "Opera Comique," where, round about 1880, posters of Gilbert and Sullivan's operas drew his youthful longings, he passed, after some months of study in Germany, to the Royal College of Music. Here he took violin and piano as first and second studies, learnt harmony and sight-singing, and to play the clarinet, the cornet, and the trombone, and soon found himself in the orchestra. In three years from his entry into the College, where he had as his contemporaries Arthur Somervell, W. H. Squire, Hamish MacCunn, Dan Price, Haydn Inwards, Arthur Dent, and S. P. Waddington, he got his first appointment, as bandmaster of the Corps of Commissionaires. Some months afterwards he was nominated by the Prince of Wales (King Edward) to the 2nd Life Guards and, but for a regulation requiring residence at Kneller Hall, might have passed the rest of his career in the Army. But that was not to be. Like many another orchestral conductor, he was to get some of his experience in the theatre. Fate, in the person of Alfred Moul, threw in his way an offer to go to South Africa as conductor of an opera company, and in '91 off he went, taking Harry Garvin, a violinist from the Guildhall School of Music, and James Saunders, one of the Philharmonic Society's 'cellists, to form the nucleus of an orchestra. Those were Jo'burg's days of magnificence. In the audience on the first night—the opera was "La Cigale"—were Otto Beit, Abe Bailey, Robert Stroyan, S. B. Joel, Bettelheim, and Eckstein. The company put on sixteen operas in twenty-four weeks, including a weird version of "H.M.S. Pinafore," into which a local "composer," one Searelle, in order "to add verisimilitude and realistic exactness of Life on Board of British Man of War," had introduced an "entertainment" consisting of songs, duets, dances, etc. The season, and the salaries, coming to an abrupt and untimely end, along chanced Mr. Solly Joel to offer the position of musical director to a burlesque company about to be brought from England by J. L. Goodman. The venture opened at Durban in "Little Jack Sheppard," with Miss Jennie Dawson, mother of Miss Marie Dainton, Wyndham Guise, Mark Kinghorne, and E. W. Royce, as principal dancer, in the cast, and afterwards moved up to Johannesburg, where, in addition to the Meyer Lutz piece, "Carmen Up to Date," "Cinderella Up Too Late," "Ruy Blas," and other home successes were put on. Trouble with the orchestra over a little matter of back pay was again the cause of an unexpected closing-down, and the young conductor again saw himself thrown on his beam-ends. Various hectic episodes—such as the burning, in effigy, of a journalist who had roused the mob's patriotic passions by an article reflecting on one of the Royal Family, which might have resulted in a wholesale conflagration had it not been for the timely occurrence of a storm of rain—give the story of these brief "seasons" the local colour of a gold-town novel.

Bournemouth Beginnings.

Sir Dan puts up a strong case for municipal music, and nobody has a better right to constitute himself champion of civic enterprise in that line. That opposition should still persist in some quarters seems hardly credible when it is plain for all to see what has been done by the Winter Gardens orchestra in the way of giving an enviable prestige to the town besides making it, in some sort, a musicians' mecca. However, the work accomplished by Godfrey at Bournemouth and others elsewhere will remain an enduring monument long after these visionless individuals are gone and forgotten. Chance made Sir Dan the engineer of his own fortunes in the city by the sea. It was his habit, he says, to rummage among his father's unopened letters, and in January, 1893, shortly after his return from South Africa, he came across one from Mr. James Druitt, jun., town clerk to the Corporation of Bournemouth, asking for terms to supply a small band for the Winter Gardens. "My father was unable to undertake the commission, and suggested that I should write offering my services." May 22 saw the début, before an audience of 5,000, of himself and his 30 performers, who, besides forming a complete orchestral entity, were capable when occasion required of a sort of Jekyll and Hyde division into a strings section, which played in the Winter Gardens Pavilion and a brass and wood section which made a "military" band for the pier. Such was the humble beginning of the Bournemouth Municipal Orchestra. The fact that the only English composer's name on the programme at this first concert was Sullivan's is amusing enough when it is recalled that in this year of grace the City Fathers' Easter "draw" was a "British Festival." For the moment Sir Dan still kept on his London engagements, but the following season saw him settled as resident musical director to the Bournemouth Corporation, and, incidentally, of the first actual permanent municipal orchestra in the United Kingdom. And there he is still.

His book is much more than a record of achievements. He takes occasion to declare, at some length, his faith in British music, and in tracing its upward progress pays a warm tribute to the "Old Guard" of the nineties, from whom, in his opinion, the present renaissance springs. That he himself has played a great part in securing the recognition now generally accorded to native work, not fame alone but a record here set down in black and white is testimony. An appendix contains lists of 642 works by British composers produced by him, of which 153 were actual first performances.

In Defence of Jazz.

In a discussion on the Art of Conducting, Sir Dan pays a fine tribute to Sir Henry Wood, whom he here names alliteratively "Wood the Worker," and says of him that "he has made his position by his fine work and has created a public for good music." "If some lost soul," he goes on, "who used to attend the old Covent Garden concerts of forty years ago were to materialise at Queen's Hall some evening in August or September, he would hardly believe his senses. A *whole* symphony to a Promenade audience . . . !" And so on. Sir Dan knows all the difficulties of creating an audience, for he has had to do it at Bournemouth. In another place he puts up an eloquent defence of his introduction of "jazz" into Winter Garden programmes, which, he says, is "consistent with my aim to develop a musical appreciation of the people . . . who, as my experience proves, can be wooed from the comparatively simple joys of syncopation to the higher delights of the great masters."

There is much enlightenment for the average man in the section on "Listening to Music," and in another on "Life and Music," in the latter of which Sir Dan enlarges upon musical education in schools and the general as well as the particular social benefits to be derived from such education. Not without its application here, although brought in elsewhere, is a delicious story of a lady who, when asked if she liked Brahms, replied, innocently, "What are Brahms?"

As to the merits or demerits of a movement very much "in the air," to wit, broadcasting, he seems inclined to suspend judgment. In fact, in his opinion, with regard to it, we "don't know where we are." That broadcasting has thinned winter garden audi-

(*Continued at foot of next column.*)

* "Memories and Music: Thirty-five Years of Conducting," by Sir Dan Godfrey. (Hutchison, 18s.)

B.N.O.C.'s NEW CONDUCTOR

Dr. Malcolm Sargent, who had the distinction of conducting the first performance of "Hugh, the Drover," when he at the same time made his début with the British National Opera Company, is one of the professors of the conductors' class at the Royal College of Music. He is to act as coach and as director of stage music, as well as conductor, to the B.N.O.C., replacing in these capacities Mr. Leslie Heward, who has left for South Africa to take up the position of musical director of the Cape Town Symphony Orchestra.

Three years ago, Dr. Sargent formed the Leicester Symphony Orchestra, which has given several series of concerts in the Midlands. He has had experience in conducting Gilbert and Sullivan operas, and is well-known as adjudicator at provincial musical festivities. It was on the advice of Sir Henry Wood that Dr. Sargent took up conducting seriously. Before that he was an organist, and held an appointment at Peterboro' Cathedral. Some of his compositions are well known. One, "An Impression of a Windy Day," will be remembered by "promenaders" as having been played a year or two ago at Queen's Hall.

GUILD OF SINGERS AND PLAYERS.

Beginning on Oct. 31, the Guild of Singers and Players launches a special series of nine o'clock subscription concerts to take place on six successive Friday evenings at the Court House, Marylebone-lane. These concerts will be of intimate character, smoking is to be permitted, there will be comfortable chairs for everybody, and light refreshments will be served at the close of the entertainment. The Court House holds but 170 people, so that intending subscribers would be well advised to make early application. An inclusive charge is to be made of 5s. for each concert, or 25s. for the series. The Guild String Chamber Orchestra will play at two of the concerts. Others who are to appear include the Kutcher and Mandeville Quartets, John Goss, Ethel Bartlett, Dorothy Moulton, Harriet Cohen, Dorothy Helmrich, Leon Goossens, Joseph Slater, Marcia Van Dresser, Norman Notley, Frederick Holding, Gordon Bryan, Doris Montrave, Murray Lambert, Esther Coleman, Rae Robertson, and Charles Draper.

(*Continued from preceding col.*)

ences for the time being he is sure, but offers the opinion that music-making from which the personal note is missing will not long hold the great majority. The third Dan Godfrey (Sir Dan's son) is, by the way, now director of the Manchester Broadcasting Station, after some years of military bandmastership with the Coldstreamers and orchestra conducting at St. Leonards.

Sir Dan, of course, has known all the composers of the day. He touches most of them in a sentence or two. Of hardly any do we get a portrait in the round, such as this of Sir Alexander MacKenzie, "seated, at one corner of the fireplace, attired in his dressing-gown, with a Scottish nightcap on his head and his favourite 'cutty' in his mouth." That is delightful. So, in another way, is the story of Holbrooke's refusal to play because Pachmann had been billed in bigger print. Sir Dan, instead of making the usual amiable excuses, gave the audience the true reason, and was thereupon congratulated by a patron on "having served Holbrooke with some of his own sauce." Of a performance of Cyril Scott's pianoforte concerto, he relates his fear that at the end of the work there might be a "first and second" . . . and registers his "heartfelt relief when we finished a deadheat." Where is there another conductor of position to be found who would make such frank admission? The story well illustrates a certain "human" quality—a sort of unstudied "artlessness"—that is among the book's revealing, and, indeed, endearing attributes. It would never occur to one to wonder of Sir Dan whether he is "pulling one's leg," as he does somewhere of Arthur Bliss. Yet he is not incapable of a dark saying, as witness this—"For Armstrong Gibbs and Cyril Rootham I have a great esteem. They are so bright and cheery, although there is a feeling that one must not forget they represent Cambridge." His tales of artists are for the most part a series of chuckles, though there is one pathetic glimpse given of poor Dan Leno in almost the last phase. Sir Dan had Patti down in '96, Sims Reeves—who, as usual, would sing only one song—in'95. In fact, everybody of note, whether composer, instrumentalist, singer, dancer, or "entertainer," has performed at the Winter Gardens at one time or another. In his "Fantasia," he prints also the letter from Lloyd George in 1922, with the announcement of his approaching knighthood "for valuable services to British music." Finally he gives, in various appendices, the address given this year on "Municipal Music and its Influence on Musical Education," at the Annual Conference of the Incorporated Society of Musicians at Cambridge, detailed compilations of classical and other works, and of British compositions performed between 1895 and 1923, and also a list of the artists who have appeared during that period.

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Dame Nellie Melba, who is at present appearing at Sydney with her Italian Opera Company, has cabled to the Dominions' Artists Club (London) accepting the presidency of the club. Among the prominent artist members of the club are Miss Florence Austral, Mr. Aylmer Buesst, Miss Margaret Bannerman, Mr. Peter Dawson, Miss Sarah Fischer, Mr. Shayle Gardner, Miss Daisy Kennedy, Miss Beatrice Miranda, Mme. Lily Payling, Mr. Horace Stevens, Mr. Harold Williams.

Next June, the Governors of the Central School of Speech Training and Dramatic Art will award three scholarships for men students conferring exemption from fees during the entire course of dramatic training at the Central School, and a bursary of £50 a year to go with one of the scholarships. Preference will be given to candidates who have passed a first school examination, speak standard English, and possess a good knowledge of English literature.

Victor Vorzanger and his band are a great success at the Royal Victoria Pavilion, Ramsgate, drawing large audiences. Two of Victor Vorzanger's latest compositions, Valse Song, "Just My Fancy" (published by Darewski and Co.), and Fox-trot Song, "I'm Always Longing for You" (published by Lennox), are exceedingly popular.

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WEDNESDAY, AUGUST 13, 1924.

PROVINCIAL STANDARD OF ACTING.

An Indictment of the Actor.

A LEADING actor-manager has been expressing the opinion in a London daily that the neglect of the theatre in many provincial towns is due to the bad standard of acting in the average touring company. The decline of the provincial stage has been attributed to many things—the apathy of resident managers, the lack of good plays, the encroachment of the cinema, and other reasons—but we find it difficult to understand how it can be laid at the door of the actor.

How an artist who has spent the greater part of his career in the West End can claim to criticise the work of fellow-members of his calling in the country we do not know, but in any case we think his view might be challenged. We take it that his remarks refer chiefly to romantic plays, melodrama, and farce, of which our "On the Road" columns show that about 100 are on active service. Allowing for revue, musical comedy, and pictures, those companies would account for the bulk of the theatres in the country. We find that London stars figure at the head of no fewer than a dozen of the companies out. We doubt if so many West End stars have ever been out at the same time as now. The current week's programme finds MRS. PATRICK CAMPBELL giving three of her most successful plays—"The Second Mrs. Tanqueray," "Magda," and "The Thirteenth Chair"—at the Glasgow Alhambra; MR. OWEN NARES is presenting "Diplomacy," and in various parts of the country are to be found MR. MATHESON LANG, MR. DENNIS NEILSON-TERRY and MISS MARY GLYNNE, MISS ETHEL IRVING, MISS PEGGY O'NEIL, MR. ARTHUR BOURCHIER, MR. C. W. SOMERSET, and other stars, while in a few weeks MISS SYBIL THORNDIKE goes out with "The Lie." Such an array ought surely to awaken the interest of the provincial playgoer and win back his allegiance. It is safe to assume that the principal of the company would not risk weakening the show, and has provided him or herself with adequate support. Of the remainder of the travelling shows, one cannot speak with first-hand knowledge, but with the state of the employment market and the readiness of actors to take any sort of engagement at any price, it is inconceivable that a manager would engage a company of incompetents. It cannot be urged that no actors are available or that they are too expensive to be engaged. One can meet in the Strand day by day players of West End experience who declare that they have worked, perhaps, two months this year. Leads, heavies, juveniles and character artists are all to be found, all lamenting that the autumn tours have gone out without them having secured an engagement. The majority of the disengaged artists have good records, and that, after all, is what should furnish the guide to the manager who is forming his company.

The One-Part Play.

If the non-success of the theatre in the provinces is to be laid at the door of the actor, it is necessary for reasons to be sought. Modern plays are frequently written round the star, and leave the supporting company no possible chance of making anything out of the material left to them. The rising generation of actors and actresses complain bitterly of the selfishness of actor-managers in taking all the fat. Certainly theatre-goers have an insatiable appetite for the work of their favourites, but he can sometimes be too much in the limelight. When, moreover, the play comes to start out in the provinces with the personality lacking, there is nothing to compensate for the deficiency. With the possibilities of team work such as those given in the older plays—"Diplomacy," in the domain of romantic plays, "The Ticket-of-Leave Man" in melodrama, and "Our Boys" in farce—the possibilities of failure are minimised to the lowest extent. It is when the bulk of the play rests upon the chief actor and he fails to respond that disaster ensues. If the star cannot get to the provinces, the show itself should be strengthened. Such provision would be impracticable in the case of legitimate plays, and therein lies the strength of revue. If a production of that sort has gone well in town owing to the presence of favourite players in the company, when it goes into the provinces without them special scenes can be inserted to make up for the absence of the star. Musical comedy offers the same facilities, but when a drama is written round a certain personality it would need a practical reconstruction of the piece to make the characters of more equal importance. Thus we would urge a return to plays similar to those which enthralled playgoers of past generations. The characters in those plays held the mirror up to nature in a way that is impossible in the one-part piece. Given the right plays, we contend that there are more than sufficient actors and actresses available to do them justice.

THE RETURN OF THE DRAMA.

By FRANKLYN BELLAMY.

When alluding to the difficulties a provincial touring artist experienced in getting to London, Joe Coyne gave me a piece of good advice.

He said: "The longer you take to get there, the longer you stay there."

I hope this is true of my own case, for after playing for 12 years in the provinces—from leading man at £2 10s. a week to light comedy man at 15s. a week—I have now come to London. And having come to town I shall want some shifting of my own accord.

Recently it was announced that I was going to America to play in a well-known production. This was all balderdash. My reason for not going to America is because, after 16 years of pretty hard work, I am going to try and follow up my present success in "The Fake," at the Apollo. After all, London is the Mecca of all actors and actresses. I may be wrong in my judgment, but, then, the future will decide for me.

I went to America with "Bulldog Drummond" and had a very good time; I enjoyed myself enormously. It does not strike me that they have many American straight actors, though they excel in character work.

What Americans want are leading men, enormously good-looking and romantic, the type of man no one has yet accused me of being.

Always be Natural.

It is a great strain, playing the part of Jerry in "The Fake." The element of surprise is now practically out of the part, and one is more or less conscious of the result of the various effects on the audience. The great thing now is to keep the part natural, and, of course, to feel it. It is a part in which a French actor or an Italian actor would delight, for it would give him an opportunity of displaying his intense emotions in a manner that only French and Italian artists can. They would, to my mind, "overcome" the part. But, being an Englishman, I always feel that I am naturally more or less allowed to give about 75 per cent. to the value of a part. I may be wrong, but that is my idea.

As a nation we are generally reluctant to express our full emotions or to see our full emotions expressed. We are reluctant because of our natural reserve, our self-restraint.

Froth and Bubble Departs.

I think that drama and dramatic acting, which have been under a cloud or ban for some years, have of late come into their own. We saw so much grim reality—real drama—during the war that we wanted froth and bubble in the way of theatrical productions to entertain us. The pendulum is swinging back again to the normal, and now we are not as a nation satisfied with effervescence. We want something a little more solid, a little more real, than the froth that served to entertain us during those devastating years of the war. That is why drama has come back.

I may say that I owe my present success to Godfrey Tearle. An enormous amount of work has to be done by the producer of which the public knows nothing. But, unfortunately, there are producers who usurp their position to secre intellectually off that hypersensitive animal, the rehearsing actor. I have to thank Godfrey Tearle for the way he produced me. Never once did he flurry me; never once did he weary me. He was always helpful, always kind. He did not expect immediate results, but let me mature in the ordinary way. I am a slow starter; I have been a slow starter in everything—and yet I learned to fly!

I may mention in this connection that I started in 1908 with Godfrey Tearle's uncle, Edmund Tearle. Then I went with Sir Frank Benson in Shakespeare. I have, therefore, played in Shakespeare, in drama, in farce, in the revue ("Come Over Here"), and in musical comedy ("Going Up") at the Gaiety.

[*Photo, Claude Harris.*

MR. FRANKLYN BELLAMY.

Not a Polished Villain.

I like any character part so long as it is more or less intense, but I cannot play the polished, suave villain. I wish I could; I admire him. The part I was happiest in before I joined "The Fake" was Leonard in the "Dover Road." That was because it was character comedy. What a difference that part was to my present intensely revolting character of dope fiend. If I ever had to feel in real life exactly how I "feel" in the show—well, Heaven help me. I should go mad from sheer "wind up." And I know the effect of the part is the same on the audience.

I have often been asked my views on the question of should Society people join the stage. I have no objection to them doing so if only they would not advertise their titles. Let them come in certainly if they have talent (which a great number of them have), but come in as plain "So-and-So," and not as the daughter, niece, or nephew of Lord This and Countess That, because by so doing they have an unfair handicap over the professionals, for they would naturally appeal to certain sections of the rank and file of the public.

But for their own sakes they ought to have a certain period on tour in the provinces if only to get an idea of how to sense an audience. It takes a very much longer period than some people think to learn to work on the stage regardless or unconscious of the audience.

THE DRAMA IN AMERICA.

Newcomers in the Producing Field—"Uncle Tom's Cabin" as a Musical Comedy.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Aug. 2.—The coming theatrical season will see more new names in the producing field than have ever been identified with the New York stage. Many of these producers are entering the business for the first time, while others are shifting from various branches of the profession to take up the more hazardous enterprise of play-producing. Among the newcomers will be Hassard Short, who for the past four years has staged all the big productions at the Music Box Theatre. Horace Liveright, well-known book publisher, has decided to become a theatrical producer, and so have Robert Milton, former stage director; Martin Beck, prominent vaudeville manager; William Caryl, of the Shubert forces; Gustave Bloom, Mark Hellinger, O. G. Collinson, Irving S. Strause, the Jordan Amusement Company, and Adolphe Mayer.

Hassard Short's plans seem to be among the more elaborate of the newcomers, and he will be the first in the field. His initial production will be called "Hassard Short's Ritz Revue." It will occupy the stage of the reconstructed Ritz Theatre. His assemblage of authors and composers for this single enterprise reads almost like a "Who's Who" of the writing and composing guild along Broadway. He already has under contract Roy and Kenneth Webb, Anne Caldwell, Clyde North, Norma Mitchell, Ralph Bunker, Roger Gray, Joseph Santley and Clifford Gray in his list of authors. The composers include Jerome Kern, Silvio Hein, Frank Tours, Raymond Hubbell, Werner Janssen and H. M. Tennent. The cast of the new revue will be headed by Charlotte Greenwood. Tom Burke, prominent tenor, also has signed, as have Jay Brennan and Stanley Rogers, vaudeville successors to Savoy and Brennan. The entire production will be designed by Clark Robinson, who designed the settings for all the "Music Box Revues." Immediately following the production of his revue Mr. Short will launch Reynaldo Hahn's light opera, "Ciboulette," now running in Paris. The French book, by Francis de Croisset and Robert de Flers, will be adapted for the American stage by Anne Caldwell. Leo Ditrichstein and J. Harold Murray probably will be in the cast.

Of the other newcomers in the production of plays and revues Horace Liveright will come forward with a

(*Continued at foot of next cols.*)

THE PLAY IN PARIS.

British Players in Lutetia—More Revues at Cabarets—Forming Another Union—Story of Parisian Slums—Reported French Revue in London.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—The Charles Macdona Players changed their programme last evening, presenting "Fanny's First Play," which is billed at the Theatre Albert I as "La Première Pièce de Fanny." The fine qualities stand out in this comedy, despite the lack of action, and the efforts of the company are rewarded by the patronage of the leaders of the Anglo-American colonies in the French capital. Indeed, there were probably more people at the Albert I last night than at any other legitimate house in Paris. We can take this opportunity of again handing a bouquet to the Macdona company, for they deserve the highest praise for venturing to give Shaw in English in a small out-of-the-way theatre in the midst of the worst season of the year. Valarie Richards, as Margaret, gives a most realistic impersonation of the modern independent girl; Tom Mowbray is a typical prosperous London tradesman, and Howieson Cutliff is the aristocratic footman, speaking better English than his employers for the reason that he is the brother of a duke. The Macdona troupe is here for another fortnight, according to present arrangements.

Other Revivals.

"Les Vignes du Seigneur," the successful comedy of Flers and Croisste, was revived on Friday at the Gymnase, with P. Villé in the rôle created by Victor Boucher.

Paul Delair's version of Shakespeare's "Taming of the Shrew," in four acts, is now featured at the Comedie Française, Albert Lambert playing Petruccio.

"Bouloule," a local spectacular show, replaced Jules Verne's "Round the World in Eighty Days" at the Chatelet to-night.

"L'Antenne Magique."

Such is the punning title of a sort of revue by Paul Weil and Emile Codey, presented at the Perchoir. On the whole "L'Antenne Magique" is an amusing revue without any outstanding feature, and although it would require a modern Diogenes with an up-to-date lantern to fathom the wit, there is fun for the blasé playgoer. We have a skit on the Marlborough ditty as presented by Balieff's Moscow Chauve Souris company (to the tune of "He's a Jolly Good Fellow"), a scene of sea-sickness on the Channel, a cabaret kept by refugee Russian aristocracy, a sketch of the impecunious fellow who has a free meal daily by attending fashionable marriages and mixing with the guests at the ensuing breakfast, the "death rays" employed for unfaithful husbands, and an antiquated reference to moving pictures. Of course there are the usual chansonniers in their own compositions. And we must not overlook Esteban Marti, pianist, who has arranged an appropriate score, nor Simone Judic, granddaughter of the famous Mme. Judic.

New Music Hall Federation.

A number of variety performers held a meeting last week to lay the keel of another artists' union, for the mutual protection and betterment of the profession. Known as the "Association Internationale des Attractions de Music Halls et Cirques," the proposed rules are to be deposited at once with the local authorities, as required by law, to obtain official recognition as a syndicate. The provisional address is 7, Passage de l'Industrie, Paris.

"L'Entôleuse."

For a short period the Theatre de la Renaissance has been leased for the presentation of a five-act melodrama by Pierre Seron and Alexandre Cossin, which will appeal particularly to the gallery—or rather the romantic folks formerly frequenting the upper parts of our legitimate houses, but who are the patrons of the stalls to-day. "L'Entôleuse" is a detective story about an unfortunate girl with a deep sense of honour, notwithstanding her propensity to rob her protectors. The theme is not new, but there being no real home for melodrama here at present, such a sensational production will be sure to meet with the favour of former Ambigu gods. The scenes are well fashioned, one depicting the Place Pigalle after midnight, with the gay throngs wending their melancholy way to the all-night resorts of Paris. There is an act in the room of an examining magistrate, said to be true to life. Marguerite Louvain plays the part of Margot, the heroine, and is suitably supported by Mlle. Mimi Barthe and Kartel, the latter in numerous disguises as a detective. His performances are Fregoli-like, and the management offers a reward to anyone proving that Kartel does not personally make the quick changes attributed to him.

Volterra's Revues in London.

The rumour has reached us that Leon Volterra, director of the Casino de Paris, was recently in London, looking for a house in which to produce his French revues. In an interview here Mr. Volterra declared that nothing definite had been arranged, but that it was possible he would be taking his Casino de Paris revue to London in the near future.

Next Season's Projects.

A new comedy by Marcel Achard, "Marlborough s'en va-t-en Guerre," will be presented at the Vieux Colombier by the new management Jouvet. This actor will be replaced by Gaston Baty, and Durec will replace G. Pitoeff (the latter being engaged at the Porte St.-Martin as producer) at the Comedie des Champs Elysées.

"Louis XI," by Casimir Delavigne, which has not been seen at the Comedie Française since 1913, is to be revived soon, with M. Silvain in the name part.

"Le Roi de Cocus," by A. Mycho, and "Magic Noire," drama, by Yoris d'Hansewick, are being rehearsed for the new bill at the Deux Masques (still installed at the Theatre Fontaine).

A farce by Alfred Savoir (responsible for the original of "Bluebeard's Eighth Wife"), to be entitled "Le Dompteur" ("The Tamer"), is to be produced at the Nouveautés with Arquilliere and Regina Camier.

When Simon Cerf assumes the direction of the Renaissance in January next he will have Charles Afrigan (at present manager for Henry Bernstein at the Gymnase) as his right-hand man.

Mme. Marcelle Frappa, who held the rôle of Comtesse de Turenne in Abel Rubi's remarkable play, "Aragonais" before the Pope's palace at Avignon early in July, is the most likely candidate for the direction of the famous Roman theatre at Orange, the municipality of that ancient city in the South of France not renewing its arrangement with Victor Magnat for the open-air performances there next year. But M. Lazare (who by a coincidence presented Abel Rubi's "Boedicea" at Frejus last Easter with so much success) is also a candidate.

Jean Nougues has been appointed producing manager at the local Empire, which position he formerly held at the Gaumont Palace (Hippodrome) when spectacular shows were offered. The directors of the Empire intend to present similar shows during the coming season.

(*Continued from preceding col.*)

comedy by Edwin Justus Mayer; Irving S. Strause will stage a play with music, tentatively called "Spigotless Barrell"; Mark Hellinger has a comedy from the German, "My Son the Doctor"; Gustave Bloom will branch out from the Independent Theatre to offer "My Son," a play by Martha Stanley, with Sarah Truax prominent in the cast; the Jordan Amusement Company will produce a play called "Marge"; O. G. Collinson announces a revue named "Steam Piano"; William Caryl will stage a musical comedy called "Top Hole," and Adolphe Mayer will present "Bye-bye, Barbara."

Robert Milton, who has staged many artistic successes, will become an independent producer with "The Exiles," a play, by Arthur Richman, author of "The Cat and the Canary." Martin Beck not only will have a theatre bearing his name in West Forty-fifth-street, but will produce "Mme. Pompadour," an operetta adapted from the German by Clare Kummer, and "The Tragedy of Man," a play from the German of Emerich Madach. In addition to these newcomers, there will be a number of producers who made their first bow last season, among them Russell Janney, H. J. Mankiewicz, the Musical Comedy Guild, the Dramatists' Theatre, the Independent Theatre, Paul Gerard Smith, J. P. Beury, Mindlin and Goldreyer, and the Cherry Lane Players.

"Uncle Tom's Cabin" has been turned into a musical comedy by Catherine Chisholm Cushing, under the title of "Topsy and Eva," and the Duncan Sisters, Rosetta and Vivian, are appearing in the leading rôles. To an interviewer Mrs. Cushing said: "I have used many of the chief incidents of the novel, and while I have introduced new episodes and characters, I believe they are in keeping with those created by Mrs. Stowe.

"For instance, Mrs. St. Clair, as she appears in the book, is an impossible figure for a musical play, so she goes out of it. But it is quite possible that St. Clair might have had a ward, a Northern girl, perhaps, so in comes Marietta and brings the necessary love story with her.

"Eva can't die. People don't die in musical plays. So I have invented an episode that will merely foreshadow her death and doesn't introduce tragedy. It really doesn't happen in the book, but it might have happened."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to:—

Bransby Williams—Thurs., Aug. 14.
Ambrose Manning—Thurs., Aug. 14.
John Galsworthy—Thurs., Aug. 14.
Phyllis Dare—Friday, Aug. 15.
Winifred Maude—Friday, Aug. 15.
E. Lancaster - Wallis — Sunday, Aug. 17.
Julia Marlowe—Sunday, Aug. 17.
Edith Cruikshanks—Mon., Aug. 18.
M. Marler—Wednesday, Aug. 20.
F. Kitchen, jun.—Wed., Aug. 20.

THE VARIETY WORLD.

Hippodrome Stage Staff Outing—A Birthday Party—Ladies' Guild—Children's Holiday Fund.

Hippodrome Stage Staff Outing.

Eighty-six members of the stage staff of the London Hippodrome went on the annual outing on Sunday. Four 28-seaters were chartered from Frames Cars, Ltd. The cars were described as the "democratic Rolls-Royces." Amongst those present were Mr. Julian Wylie, Mr. Frank Boor, Mr. Herbert Bright (the stage manager), who presided at the luncheon at the King's Arms, Berkhamsted. The party afterwards went through Ashridge Park, the seat of Lord Brownlow, being piloted by Mr. Askew.

On the arrival back at the Hippodrome at 9.30 the party held a supper-dance on the stage. Amongst those who attended and gave turns were Laddie Cliff, and the Welsh Singers, and the stage hands gave an impersonation of the Hoffman Girls. Truly a wonderful performance.

Ivor Vintor's Birthday Party.

Ivor Vintor celebrated a birthday on Wednesday last, and was the recipient of many presents and congratulations. Many of his friends turned up to the party at night, and everybody had a most enjoyable time. Amongst the merrymakers were Mr. and Mrs. Will Fyffe, Mr. and Mrs. Neil McKay, Nervo and Knox and Billie, Harry Ristori, The Colleanos, Ronnie Massey, Teddy Foster, Jackie Marks, Winifred Ward, Bino Poluski and Doris Bentley. Chas. Proctor and Ivor saw that everybody had a good time.

Cricket.

The Islington Empire cricket team were the victors in a match with Willesden Hippodrome on Sunday last, the scores being 65 and 98 for 4, against 35 and 41. Leslie Hogben, who captained the victorious team, made some fine hits in his second knock.

Bert Weston's Return.

The members of the Vaudeville Golfing Society who turned up at Raynes Park for the monthly medal last Friday had a hearty welcome for Mr. Bert Weston, who has just returned from his successful tour in the Antipodes. Bert, whose hand has lost none of its cunning, went round with Harry Ristori.

Fred Saker.

After seventeen years' activity as musical director in the profession, embracing every description of the business, from Shakespeare and grand opera to revue, Mr. Fred Saker is retiring from Mr. Walter Bentley's "The Barnstormers" to control his own dance bands.

He will be succeeded in the latter company by Mr. Alfred Sirota.

Holiday-making in the Highlands.

Mr. R. G. Walker, general manager of the King's Theatre, Dundee, is spending a holiday this week and next at Pitlochry, the delightful Scottish Highland resort. He is accompanied by Mrs. Walker, who is now recovering from her recent serious illness. They are motoring to the many beauty spots in the Highlands. During Mr. Walker's absence the duties in connection with the King's are in the hands of Mr. McKenzie, the energetic assistant manager.

Music Hall Ladies' Guild.

Miss Ella Retford is again heartily thanked for her splendid collection of £33 12s. 6d., making her efforts on behalf of the Children's Holiday Fund the handsome sum of £69 14s. 6d., and Mrs. Chas. Austin for a collection of £7 9s., Sir Oswald and Lady Stoll for a donation of £10 10s., Miss Mildred Savill £3 3s., Miss Cicely Courtneidge £2 2s., Billy Reeves 10s., May Stephens 7s. 6d., Gladys Carleton, Daphne Hope, Mooney and Holbein, John Weaver, 5s. each, and Melsa 2s. 6d., and Mrs. Kasrac for a collection of 16s.

The first party of children arrived home from Whitchurch on Thursday last, after a most enjoyable holiday. They all looked wonderfully well for the change, and are very grateful to the Guild and the people of Whitchurch, who did so much for them.

Palace Theatre, Plymouth.

Closely following the death of John Tellam, who bought the Palace Theatre, Plymouth, only a few days before it occurred, comes the news that this fine music hall has been purchased by Thomas Hoyle. Within the space of about a fortnight it has thus changed hands twice. Mr. Hoyle owned the Palace from 1913 to 1920, when, after a very prosperous period, he sold it to Provincial Vaudevilles, Ltd. The immediate cause of sale was the death of his son, who had been associated with him in the management of the house. Provincial Vaudevilles ran it for about four years, and then sold it to Mr. Tellam, who had planned to close the theatre for redecoration and refitting. These plans will now be carried out by Mr. Hoyle, who owns the Cinedrome Picture House, has financial interests in the Belgrave Electric, Plymouth, and bought the Morice Town Picture House, Devonport, for his son, Mr. E. B. Hoyle. Mr. Hoyle states that he will not show films at the Palace, because that is not legitimate theatre business. He intends to revert to the same prices of admission as obtained during his previous régime.

"Mr. Tower of London."

Featuring Gracie Fields and Archie Pitt, "Mr. Tower of London" continues its record-breaking in the provinces, and returns to town early next month. "Mr. Tower" finishes at the end of the year, and a new show is being prepared.

Harry Gunn.

A decided success was made at the Alhambra last week by Harry Gunn, charmingly supported by Marjorie Fitzallen, in his "Wedding Day" scena, and he was asked to remain in the bill again this week, after his appearance on Monday, but his bookings did not permit of this. He, however, returns to the Leicester-square house in a few weeks, with the Coliseum the following week, and the rest of the Stoll halls to follow. Next week Harry Gunn will be at the Victoria Palace. For panto. he goes to the Opera House, Belfast, and Miss Fitzallen plays principal girl in the same show.

Willie Lancet.

Sharing the top of the bill at the Metropolitan last week, Willie Lancet, with his sketch, "Willie Comes Home," was a big attraction. The sketch, which has recently been playing around the Stoll tour, is in much demand, as he had three offers for the last week, but had already fixed the Metropolitan. This week Willie Lancet and company are at the Palace, Walthamstow.

Frank E. Frank's New Show.

The opening at the Palace, Manchester, last week, of Frank E. Frank's new production was an instantaneous success, and Sir Oswald Stoll has secured it for two returns to Manchester. "The Times," which is at the Grand, Hanley, this week, shortly comes to town to play the Stoll halls.

Alfredo and His Orchestra.

On Saturday last Alfredo, with his orchestra, concluded a three months' season at the Princes Restaurant, following a similar engagement at the Grafton Galleries. In response to many demands Alfredo is playing a few variety dates with his band, and they opened at the Hippodrome, Manchester, on Monday.

Neil McKay.

The Scotch comic, Neil McKay, is still adding to his popularity, and was in tip-top form at the Coliseum last week. This week he is at the Palace, Blackpool, and next week goes to St. Albans, the following week returning to the Coliseum. In October Neil sails for America to play a season there.

Mr. Monte Bayly.

His many friends will regret to hear of the accident which occurred to Mr. Monte Bayly, of the Variety Artists' Federation, on Sunday. While walking in the neighbourhood of Barrow-in-Furness he slipped and fractured his foot. At first it was not thought to be serious, but it has now been discovered that he sustained two fractures. Mr. Bayly is returning to town at once for X-ray treatment at Charing Cross Hospital.

Nicol and Martin.

The two drops o' Scotch, Nicol and Martin, are still going well on the Continent, and are at present at Budapest. They have been retained there for another month. They send their regards to all friends over here.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 16 death levies are now due on the 1924 book. Red stamps 32.

Dollie and Billie.

Dollie and Billie are at the Alhambra this week presenting a new act with new scenery and dresses, and are meeting with hearty receptions. Next week they go to Ireland, and then return to the Alhambra for two weeks, which will be their farewell in this country prior to their world tour, which commences in America.

Miss May Levey.

Miss May Levey begins her usual season on the Broadhead Circuit on Monday. She is featuring "If They're Irish," "Turned Up," "I Love You," and other songs.

The Hoffman Girls.

Miss Gertrude Hoffman, the proprietor and producer of the act known as the Hoffman Girls, now appearing in "Leap Year," at the London Hippodrome, claims the sole and exclusive right to use the title of the Hoffman Girls, and proceedings will be taken to restrain any infringement of the right and title.

Cooper and Lait.

Joining Harry Benn (Moss' Empires) and his family for a couple of weeks' holiday in Jersey, Dalev Cooper and Mabel Lait were prevailed upon by the management of the Pomme d'Or Hotel to appear at their popular evening concerts in selections from their repertoire during the past week.

Robert Stall.

Mr. Robert Stall has been appointed musical director of Royal Hippodrome, Belfast. Mr. Stall, who comes to Belfast with a high reputation, is a native of Herefordshire, and until a week or two ago was conductor of the "Zip" Revue Company.

Lune and Shaw.

Lune and Shaw created hearty laughter during their act at the Canterbury last week. This week they are just as popular at the London, Shoreditch, with the adventures of "Henpeck and Pecker."

Harry Shiels.

Still going strong with "Bill's Derby Sweep," which has been playing without a break for sixty-eight weeks, Harry Shiels returns to London next week at the Granville, Walham Green. He is supported by Miss Nora Harrington, who, we hear, has had some tempting offers for film productions, which she is now considering.

Cecil Wheatman.

On Saturday Cecil Wheatman, who has been the resident manager of the Picture House, Jersey, for the past three years, resigned his position in order to accept a similar post at a well-known theatre in the Eastern Counties. The staff outing at the former house had been arranged for Sunday next, and of course Cecil remains to conduct the party around St. Malo and Dinard, after which he will spend a brief holiday in town prior to commencing his new duties on the first of next month. Mr. Wheatman desires to thank his numerous friends on the island for their good wishes.

Death of Edward Elliott.

We regret to learn of the death of Mr. Edward Elliott, late proprietor of the "Pronouns" Concert Party, who died suddenly of pneumonia at Wellington, New Zealand, on the 5th inst. He had been touring for 3½ years through Australasia with the Humphrey Bishop Comedy and Operatic Company as manager, ventriloquist and comedian, and everywhere had met with great success.

Dance-time at Wembley.

Mr. Lal Johnson, who has been in charge of the musical arrangements at the Palace of Dancing, Wembley, since the opening of the British Empire Exhibition, has had to extend his activities. In addition to the famous San Prado Band (which has been frequently broadcast) at the Palace of Dancing, he is now responsible for the San Prado Six on the Island in the Lake, and the Vandyke Band at the Great Dance Pavilion (the largest open-air dance-floor in the world), which has proved so popular that it has been decided to introduce afternoon sessions from 3 to 5.30. Visitors to the Island Dance Floor may now cross to this delightful spot by the bridge, whereas previously they were dependent on a single ferry-boat.

Carnival at Cannock

An interesting forthcoming event is the Cannock Floral Fete and Musical Festival, from Aug. 23-25. In addition to the usual horticultural section, there will be musical competitions, sports in great variety, side-shows, stage performances, dancing, fireworks, and all the fun of the fair. On Sunday, Aug. 24, there will be band performances by H.M. Royal Marines (Portsmouth). Cheap tickets will be issued from stations between Stafford and Birmingham. Applications for space at the Cannock Fete, which is becoming recognised as one of the principal shows in the Midlands, should be made at once to the hon. secretary, Mr. John Bird, Ribe, Stafford-road, Cannock, Staffs.

NEW CROSS EMPIRE.

An excellent variety programme was provided at the New Cross Empire on Monday evening. Herbert Lee opened with a couple of excellent numbers, in one of which he told us all about his sufferings at a sporting meeting. He has a good voice, and well earned a call before the curtain. Duncan and Godfrey followed with their excellent bit of character-study called "Under the Lamp-post," and kept all in good humour with their cross-talk. Their song, "The Day You Promised to Marry Me," was a "winner," and earned another call before the curtain. Jay Whidden danced and played his way into the favour of all with his violin, and his "bowing" is really wonderful. He has a good song or two, and is no mean performer on the piano. Of course, he was encored.

Ella Shields, who was at her best, immaculately dressed as ever, is always sure of a hearty welcome here, and the audience were loath to let her go. She had a good song, sung in her own inimitable way, "Why Did You Creep Into My Heart?" and another, "Why Did I Kiss That Girl?" with violin accompaniment "off" by Maurice Sterndale, who certainly can "fiddle" no end. For encore, which was vociferously demanded, we had "Wideawake Walter from Wembley Way," and for another "call" related the adventures of "Murphy, Macarty, McGinty, and Macgee."

Fritschie kept all in one scream of laughter at his ludicrous antics, and got a "call," and the fall from a pile of tables gave everybody a shiver. Jack Lane, the Yorkshire rustic, who certainly has a "voice," kept the merriment at full tap, and his anecdotes of the farm and all appertaining thereto were largely enjoyed. For an encore he sang "Sammy," and brought down the house. The programme was concluded by Manuel and Francois, a couple of very eccentric acrobats, their hand-balancing being very clean and clever.

LONDON. VARIETY THEATRES.

THE COLISEUM.

Though the public might expect a lull between the end of the Rodeo and the beginning of the lawn tennis contests, this week's programme at the Coliseum gives full measure of enjoyment. To compensate for the lack of a sensation outside the legitimate scope of variety, there are several entertainers of well-established popularity. Muriel George and Ernest Butcher are particularly welcome. They have come back with one or two old ditties that are, apparently, new additions to their repertoire. "Sweet Kitty Clover Bothers Me So" is a wonderful discovery. Probably there are very few people who have heard it before. Yet in the sweetness of utter simplicity it can have very few rivals. Furthermore, it is perfectly suited to Ernest Butcher's style—so blended of rustic naïveté and emotional sincerity that we laugh and cry at the same time. "Leeds Old Church" is a piece of broad humour that compares very favourably with modern songs of a similar kind. They wind up with that delightful cockney ballad, "Villikins and his Dinah."

There is no need to point out the value of Talbot O'Farrell's name in the bill. Now that London is occupied by an army of visitors from all parts of the kingdom, an artist who is known from John o' Groats to Land's End is an asset of no small value. Another forceful personality is Morris Harvey. His "Extracts from the Original 'Nine O'Clock Revue'" cover a great deal of ground in the time of a music hall act. Perhaps the most ingenious effort at boiling down a revue item into "potted" form is "Every Now and Then"—the very essence of a sentimental ballad in four lines.

"Doubt," the clever sketch acted by Isobel Elsom with the able support of Hylton Allen and Frank Freeman, remains from last week. "Nereide," Professor D. Mellini's trick with a water tank in which mermaids suddenly appear as if by magic, has been brought from the Alhambra. Novelty is supplied by Tanasii Kodolban's Rumanian gipsy band, which also accompanies the vigorous dances of George Wolkowski and Nadia. Ben Osborne and Nellie Perryer are enthusiastically applauded for their skit of excitable Cockneys at a cinema, and the Hengler Brothers contribute a very acceptable knockabout act. Layton and Johnstone, two entertainers of colour, sing several songs about Kentucky, "Southern Land," "Dancing Dan," and so forth.

THE ALHAMBRA.

As Little Tich remains in the bill, chief of an excellent company, the Alhambra management is not relaxing its efforts because of the passing of holiday week. Dollie and Billie are now beginning a farewell visit just before sailing to Australia, a continent that contains many of their admirers. Their new songs include a half-sentimental, half-humorous recollection of the days when "we were kids"; also an account of a Chinese love affair, in which they are at a loss what sort of language to employ, also the complaint of two small children against a sister who is "stuck up," and also some merry nonsense verses sung to their own accompaniment on miniature instruments.

That droll fellow, Rebla, performs his individual style of juggling. None of his rivals can obtain so much fun out of the manipulation of three balls. He uses the simplest materials. Plates, hats, a billiard cue, cigar boxes and an umbrella practically exhaust the inventory of his stock-in-trade. But if one tried to make a list of his grimaces it would prove unending. The Albrechts, "equilibristic marvels," and Jack Hylton's Band are other leading turns.

For a quiet but effective style, Elsie Carlisle is to be commended. Though everybody is singing "What'll I Do?" she gives it freshness because of her outwardly casual manner. She bites her lip occasionally, but otherwise she expresses despair merely with her eyes, which gaze into nothingness—until the end, when she averts her face. Such economy of means is proof of a very real gift of interpretation. Any singer can "tear a passion to tatters."

Ivan Kotchinsky, Mlle. du Boisson, and the three able dancers who support them, have returned with their gipsy scena, which they perform with wild spirit. Their skilful manœuvring in the representation of a four-in-hand sleigh enables them to give a dashing display, despite the limits of a stage. Novelli's singing is impressive. The tumbling of the Vedras supplies a knockabout contrast admirably.

SHEPHERD'S BUSH EMPIRE.

Quite a neat little review of all the important branches of the terpsichorean art is presented by Dolly and Inez St. Vincent during their tenure of the stage. Starting "sur les pointes," they subsequently, by dint of some rapid changes of costume, manage to give us glimpses of the dances of most nations and types. Altogether a delightful turn. Mr. Whit Cunliffe is another conspicuous success. The many amusing reasons which he advances as to the circumstances in which a ship is called a "she" are only excelled in laughter-provoking qualities by the recital of the philosophy of Joey Wilkinson.

A beautiful setting, one or two lilting and amusing songs, and a whole heap of epigrammatic persiflage are the chief ingredients of that wholly enjoyable item presented by William Burr and Daphne Hope under the title of "A Belle, a Beau, and a Balcony." These two artists are so engagingly humorous (parts he plays). Another natural in their work that it was not surprising to see them the recipients of a big reception. One can always be sure of some good songs when Mr. Sandy Powell holds the stage, and "How's Your Poor Old Feet," with its vast chorus possibilities, is no exception to this general rule. This Mr. Powell follows with an Italian ditty, "So This Is Venice," and himself as a gondolier to complete the picture. When a critic tries to heckle him from a box the fun waxes fast and furious, and it is one long roar of hilarity to the burlesque dance at the end.

That baffling demonstration of thought-transmission described as "The Miss Tree Mystery" is the top-line feature at Shepherd's Bush this week. The Trees go further than other turns of a similar nature, for the lady not only knows the name of a musical morceau whispered to her partner, but also proceeds to play it on the piano. Truly a remarkable item. Miss Florence Yaymen presents several character-songs, introducing some excellent yodelling and some quick changes of dress; whilst another turn of the Protean order is that of Mr. Edgar Beynon. Therein Mr. Beynon squeezes snippets of almost every type of speciality work—his juggling being particularly effective. The programme, which includes two good orchestral items, is brought to a lively conclusion by Frank Ginnett and company in "The Head Man."

CHISWICK EMPIRE.

The boards of the Chiswick Empire are occupied this week by that excellent revue the "Globe Trot," presented by Mr. P. M. Turner. This revue certainly lives up to its title, the synopsis of scenery ranging from Scotland to India via Paris—truly a far cry for two hours even in these days of rapid transit. Mr. Turner, who also produces, has seen to it that there are beauty and movement throughout, from the picturesque castle in the Highlands, whence the travellers depart, to the Indian palace, where the revue ends in a riot of colour.

As the globe-trot is instituted to complete the education of one Sniggs (ex-quartermaster-sergeant), it is only proper to regard him as the central character. That being so, that resourceful comedian, Mr. Nor Kiddie, is just the man for the job. There is laughter all the time that he is on the stage, whether as a thirsty visitor vainly endeavouring to get a drink from a much-preoccupied waitress at a Parisian restaurant or as a convict making the best of things in a penitentiary (to mention but two of the

"THE ROUNDABOUT"
At Finsbury Park Empire.

Mr. Francis Laidler's new show, "The Roundabout," made its London début on Monday evening at the Finsbury Park Empire, and we entertain no manner of doubt as to its complete success on the tour now opening. A very comprehensive review of the production appeared in our issue of last week, and it is difficult, without reiteration, to add to the laudatory remarks contained therein. With such competent and experienced artists as Gwladys Stanley and Tom D. Newell as principals, assisted by Cissie Sullivan, the MacNaughtens, Harold Davne, the London Palace Girls, and the dainty little Sunbeams, it is assured that no opportunity for clever and versatile business is passed by, the result being a delightfully finished and spontaneous production, which acts as a veritable tonic to the spectator.

Among so much that is good, it seems almost invidious to particularise, but in this connection the opening scene, "The Futurist Pair," in which the whole of the principals participate; "The Suicide Pact," a clever and humorous study by Gwladys Stanley and Tom D. Newell; "The Maypole Revels," a delightfully dainty and droll terpsichorean act by Mr. Newell and the Sunbeams; "'Am's 'Am," a clever dialect sketch by Harold Dayne, Tom Newell, and Jock McNaughten; and "A Political Affair," in which Mr Newell appears as a bibulous and talkative politician, are among the gems of the production.

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6.30 HOLBORN EMP. 9.0
T. Arnold (For the Theo Productions) Presents a New-Style Revue, "ALL IN FAVOUR,' Featuring FREDERIC BENTLEY.

6.45 KILBURN EMPIRE 9.0
MARIE BLANCHE. THE WONDER KIDS. SHISHTLI'S MARIONETTES. O'GORMAN BROS. CHARLIER & CUVELLIER. ISOBEL & CARODUS. CHAS. R. WHITTLE. AGAR & YOUNG.

6.30 LEWISHAM HIP. 8.45
GEORGE MOZART Presents HIMSELF & CO. In "THE DARE DEV.L"

6.45 CAMBERWELL PL. 9.0
CHAS. & HENRY RIGOLETTO Present "AROUND THE WORLD." Featuring— EDDIE POLO, THE RIGOLETTOS and SWANSON SISTERS.

6.45 GRAND, Clapham J. 9.0
HERSCHEL HENLERE. ELKINS, FAY & ELKINS. DERRA DE MORODA. BERT WESTON. HARRY TAFT. HARRY CHAMPION. WINIFRED O'CONNOR. LES ROGERS. NORTON & FORBES.

6.45 HAMMERSMITH PL. 9.0
HARRY TATE. LESLIE STUART & MAY STUART. VICTORIA MONKS. GRUIKSHANK. FOY & FEY. GEORGE LEE. ALEXANDER PRINCE. VESTYS. NICK MORTON.

6.45 COLLINS'S. 9.0
The North London Players (Director, Miss Dorothy Mullord) Present "SEVEN DAYS' LEAVE."

6.45 ILFORD HIPPO. 9.0
THE FAMOUS LONDON BAND. J. W. RICKABY. DAISY DORMER. DOROTHY McBLAIN. BOWER & RUTHERFORD. FRANK H. FOX. ANDY CARR. THE VAN DELFTS.

6.45 SHOREDITCH OLY. 9.0
HARRY TATE. DAISY DORMER. O'GORMAN BROS. ALICE CRAVEN. THE ROSINIAS. HERBERT LA MARTINE. HAYES & ST. JOHN. THE STORKS. LIO HOI TSENN TROUPE.

6.30 CROYDON EMPIRE 8.45
Maurice Productions Present A Musical Comedy Revue, "A WEEK IN A NIGHT." SAM MAYO. MABEL MARNE. 16 SUPER SOUBRETTES.

6.45 ISLINGTON EMPIRE 9.0
Ja Bee Productions Offer HERBERT CLIFTON, In the Irresponsible Musical Uproar. "THE GAY YOUNG BRIDE"

6.45 POPLAR HIPPO. 9.0
ERNIE LOTINGA In "CAPITAL LEVY." Supported by— ADOLPH LUCK, JOHN GREAVES, and KATHLEEN BARBOUR.

6.45 WILLESDEN HIP. 9.0
Will Garland Presents "DOWN SOUTH." A Creole Revue.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present "TOMMY'S FRENCH WIFE."

PERCY HONRI

"A CONCERT-IN-A TURN."

This Week, WINTER GARDENS, MORECAMBE.

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NEXT WEEK'S CALLS.

MONDAY, AUGUST 18, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 8 NOW DUE.

ALBANY WARD THEATRES.

(Note. — Rehearsal at all theatres at 4 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

DUNDEE VICTORIA THEATRE (rehearsal, 12).—Harry Lee's "Tartan Frolics."

EDMONTON EMPIRE (rehearsal, 12).—"Me and My Gal."

GUERNSEY ST. JULIANS. — "The Belle of New York," Aug. 19 and 20.

ILFRACOMBE ALEXANDRA HALL.—The Co-Optimists. "A" Co.

JERSEY ALHAMBRA. — Frank and Nana Adair.

JERSEY OPERA HOUSE.—"Tons of Money," Aug. 19 to 25.

SALISBURY PALACE.—"Tons of Fun."

WEYMOUTH JUBILEE HALL.—"The Beggar's Opera."

YEOVIL PALACE.—"The Belle of New York," Aug. 22 and 23.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Two Scotch Thistles.

IPSWICH HIPPODROME (rehearsal, 11.30). — Beresford and Pearce present "Snacks."

IPSWICH LYCEUM THEATRE.—"The Third Alarm."

NORWICH HIPPODROME (rehearsal, 2).—Victor C. Mara presents "The Gay City."

NORWICH THEATRE ROYAL.—Company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—Thelmina, Singel and Cole, Olga Zita.

BROADMEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Stewart Arnold presents "Some Snuffles" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Bennett and Nelso, Pictures, and company as booked.

BOOLES CROWN THEATRE. — The Broadhead Dramatic Co. present "The Coastguard's Daughter."

LIVERPOOL PAVILION THEATRE.—Mr. Alfred Jepson presents "Movie Star." Rosie Leah Victoria, George Formby, Jun., Royal Operatic Trio.

MANCHESTER EMPRESS THEATRE. —Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Messrs. Zeitlin and Murray present "Cabaret Nights" Revue.

MANCHESTER JUNCTION THEATRE. —Dorothy Ford, Pictures, and W. E. Gillin.

MANCHESTER KING'S THEATRE.—Mr. John D. Roberton presents "What Cheer!" Revue.

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "Another Man's Life."

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Co. present "Second to None."

MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. Fred Collins Productions, Ltd., present "Guess the Title" Revue.

MORECAMBE WINTER GARDENS (rehearsal, 11; matinée, 2).—Florrie Gallimore, Marcus Boyle, Johnny Cullen, Ada Fawn, J. W. Hall, Lottie Lennox, T. W. Royal, Arthur Carthy, Lily Currie, Phil Herman, Percy Honri, Three Dancing Durhams, The Osborne Trio, Betty and Billie Burne, Pictures.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Bert Maddison, May Levey, Richards and Milton, Nora Dale, Boon Boys, Billy Reeves and Co., W. C. Barnes.

SALFORD ROYAL HIPPODROME.—Florence Guest, Pictures, and Bert Groves.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Arthur Sleep presents "Topical Times."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Fred Le Cren presents "Models and Muddles."

LONDON SYNDICATE HALLS.

(*See page* 13.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—McRae and Le Port, Fred E. Taylor, Addison and Metringa, B. Moore and Kiddies, De Serris, Macduff and Jermyn, The Melvilles.

BRADFORD.—R. Kimberley's and J. Tully's "Queen of the Cabaret."

BURNLEY.—Three Equals, Daisy Wood, Vesta Sisters, Hal Joy, Rose Hardy, Paddy Saunders, Austin Layton.

CARLISLE.—Harry Slingsby's "Zip."

DERBY HIPPODROME.—"Ginger!"

HALIFAX.—Hal Wright, Lily Morris, Robinson and Macken, Dean and Clifton, Sylvia, Grace Cunard, Bruce Macloud.

HUDDERSFIELD.—Karl Hooper's "Our Liz."

LEICESTER.—Company as booked.

QUEEN'S, POPLAR (rehearsal, 4). — Al. Leonard presents "Oh! Norman."

SOUTHAMPTON. — T. Elder Hearn's "Scandals of 1924."

WARRINGTON. — T. Elder Hearn's "Rumours of 1924."

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.

BIRMINGHAM GRAND (rehearsal, 1). —Zeitlin and Murray present "The Dancing Barber."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Revill and Syd, The Buckleys, Ella Shields, Jay Whidden, Fritschie, Les Stadium, Rolf Slater.

CARDIFF EMPIRE (rehearsal, 1).—The Femina Quartette, Winifred Ward, Harry Moore, the Two Rascals, Gertie Gitana, Jack Lane, Elmar Trio.

EDINBURGH EMPIRE (rehearsal, 12). —"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

FINSBURY PARK EMPIRE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

GATESHEAD EMPIRE (rehearsal, 1).—"The Princess' Own."

GLASGOW ALHAMBRA (rehearsal, 11). —Gabrielle Ray, Harry Thurston, Dorothy Lena, Gus Fowler, Du-For Boys, Valazzi, John Luxton.

GLASGOW COLISEUM (rehearsal, 11).—"The Signal Tower," featuring Virginia Valli, Christopher and Columbus, Doris Ashton.

GLASGOW EMPIRE (rehearsal, 11).—Lou Radford, Artemus, Milton Hayes, St. Juste and Higgins, Ruth French, Fyne and Hurley, Hengler Brothers.

HANLEY GRAND THEATRE (rehearsal, 1.30).—John Lester presents "Hollywood Follies."

HULL PALACE (rehearsal, 1). — Jack Buchanan presents "Battling Butler." Cast includes Arthur Riscoe.

LEEDS EMPIRE (rehearsal, 1).—Fred Duprez and company in "The 1924 Manhattan Follies."

LIVERPOOL OLYMPIA (rehearsal, 1). —Jack Joyce's Circus.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Harry Day presents "Ideas." Cast includes Jack Clifford, Robert Maclachlan, Dan Young, Isabella Dillon.

NEWCASTLE EMPIRE (rehearsal, 1).—The Surprise Variety Show, including "Jocko" (the performing crow), Owen McGiveney, Dotson, Billy Bennett, Daisy Griff, Phil Rallis Duo, Peggy and Lena Chisholm, "The Wager."

NEW CROSS EMPIRE (rehearsal, 1).—Charles Austin and Co., Naughton and Gold, Marie Ambrose, The Bells, Rue Lambert, Coley and Jaxon, Frank Benson.

(*Continued on page* 13.)

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ON THE ROAD.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Bowdon (season).

AT MISS BEAM'S.—Aug. 11, Knightstone Pav., Weston-super-Mare (3).

A WEEK-END.—Aug. 11, W.G., Waterloo; 18, W.G., Heylake.

BACHELOR HUSBANDS.—Aug. 11, Court, Liverpool.

BAT, THE.—Aug. 11, Pavilion, Weymouth; 18, County, Reading.

BATTLING BUTLER.—Aug. 11, West Hartlepool; 18, Hull.

BAYNTON, HENRY.—Aug. 11, P.O.W., Birmingham.

BEGGAR'S OPERA (F. H. FOWLER).—Aug. 11, T.R., Windsor; 18, Marina, Lowestoft.

BEGGARS OPERA (LYRIC).—Aug. 11, Taunton (3); Teignmouth (3).

BELLE OF NEW YORK.—Aug. 11, O.H., Jersey; 18, St. Julian's, Guernsey.

BETTY.—Aug. 11, New, Cardiff; 18, O.H., Leicester.

BLUEBEARD'S EIGHTH WIFE (RED). —Aug. 11, Circuit, Isle of Wight; 18, West Pier, Brighton.

BLUEBEARD'S EIGHTH WIFE (BLUE). —Aug. 11, Royalty, Morecambe; 18, Arcadia, Redcar (3); Spa, Whitby (3).

BLUEBEARD'S EIGHTH WIFE (WHITE).—Aug. 11, T.R., Yarmouth; 18, T.H., Cromer (3); T.H., Hunstanton (3).

BOURCHIER, ARTHUR.—Aug. 11, P.G., Folkestone (3); Hippo., Margate (3).

BRINGING UP FATHER.—Aug. 11, T.R., Huddersfield; 18, P.O.W., Grimsby.

BROADWAY JONES.—Aug. 11, T.R., York.

BROMLEY CHALLENOR.—Aug. 11, O.H., (Manchester; 18, T.R., Bradford.

BUCKLEY, FRED.—Aug. 11, Palace, Pinxton.

CAMPBELL, MRS. PATRICK.—Aug. 11, Alhambra, Glasgow.

CARNIVAL.—Aug. 11, Grand, Swanage; 18, Brixton.

CATHERINE.—Aug. 11, O.H., Blackpool; 18, Colwyn Bay.

CHARLEY'S AUNT.—Aug. 11, O.H., Cork; 18, Gaiety, Dublin.

CHARLEY'S AUNT. — Aug. 11, Col., Aberystwyth.

COMPTON COMEDY CO.—Aug. 11, T.R., Blackburn; 18, Grand, Hull.

DAREDEVIL.—Aug. 11, Poplar; 18, Lewisham.

DEANE, HAMILTON.—Aug. 11, Court, Wigan; 18, Empire, Preston.

DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.

DIPLOMACY.—Aug. 11, Royal, Brighton; 18, D.P., Eastbourne.

DOBELL, W.—Aug. 11, Royal, Waterford.

D'OYLY CARTE OPERA CO.—Aug. 11, Grand, Southampton.

DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., Hyde (season).

EDGE O' BEYOND.—Aug. 11, Cinema House, Matlock (3); Assembly R., Malvern (3).

ELIZA COMES TO STAY.—Aug. 11, Lyme Regis; 18, Lyceum, Newport.

FORBES ROBERTSON, FRANK.—Aug. 11, Pavilion, Llandridnod Wells; 18, Court, Warrington.

FRENCH LEAVE.—Aug. 11, Ilkley (3); Otley (3).

GABRIELLE.—Aug. 11, T.R., Plymouth; 18, Hippo., Gloucester.

GAY YOUNG BRIDE.—Aug. 11, Hippo., Leeds.

GILL, McLEAY, REP. — Aug. 11, Pav., Falmouth.

GIPSY PRINCESS, THE. — Aug. 11, Grand, Llandudno (3); 18, Grand, Blackpool.

GREEN GODDESS.—Aug. 11, Pier, Eastbourne; 18, Palace Pier, Brighton.

HINDLE WAKES.—Aug. 11, Grand, Derby.

HONOURABLE MR. TAWNISH.—Aug. 11, Wimbledon.

HOUSE FULL.—Aug. 11, Empire, Nottingham.

IMPERIAL GRAND OPERA.—Aug. 11, Alex., Pontefract.

IRENE.—Aug. 11, New, Northampton.

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IT PAYS TO ADVERTISE (RED).—Aug. 11, Croydon; 18, Clacton.

IT PAYS TO ADVERTISE (BLUE).—Aug. 11, T.R., Nottingham; 18, Brighton.

JEFFERSONS, THE, and THE OPTIMIST.—Aug. 11, T.R., Birmingham; 18, Grand, Wolverhampton.

JOAN ALL-ALONE.—Aug. 11, The Metropolitan.

KATJA, THE DANCER.—Aug. 11, G., Blackpool; 18, King's, Glasgow.

KATINKA.—Aug. 11, O.H., Scarborough.

LAST WALTZ.—Aug. 11, Hippo., Margate

LIE, THE.—Aug. 11, Penzance (3); New quay (3).

LIE, THE (SYBIL THORNDIKE).—Aug. 18, T.R., Nottingham.

LILIES OF THE FIELD.—Aug. 11, T.R., Grantham (3); O.H., Buxton (3).

LITTLE NELLIE KELLY.—Aug. 11, Gaiety, Douglas.

LOVE MATCH.—Aug. 11, King's, Southsea.

LURE, THE.—Aug. 11, T.R., Hanley; 18, T.R., Leamington.

MACDONA PLAYERS (BERNARD SHAW REP.).—Aug. 11 and 18, Albert Premier, Paris.

MADAME POMPADOUR (N).—Aug. 11, Marina, Lowestoft.

MADAME POMPADOUR (S).—Aug. 11, R., Bournemouth.

MARY ROSE.—Aug. 18, Lyceum, Sheffield.

MATHESON LANG.—Aug. 11, Grand, Leeds; 18, King's, Edinburgh.

MERRY WIDOW.—Aug. 11, R., Torquay.

MONSIEUR BEAUCAIRE. — Aug. 11, O.H., Belfast.

MORALS.—Aug. 11, Palace, Westcliff.

NEW SHAKESPEARE CO.—Memorial T., Stratford-on-Avon (season).

NOTHING BUT THE TRUTH.—Aug. 18, Lake District.

OFFICERS' MESS. — Aug. 11, King's, Edinburgh.

OH! BETSY.—Aug. 11, Alhambra, Morecambe.

OMAR KHAYYAM.—Aug. 12, St. Julian's, Guernsey.

OPTIMIST, THE.—Aug. 11, T.R., Birmingham.

OTHER MR. GIBBS.—Aug. 11, Prince's, Bradford.

OUR BETTERS.—Aug. 11, Royal, Newcastle; 18, W.G., New Brighton.

OUR LIZ.—Aug. 11, Blackburn.

OUR LIZ.—Aug. 11, Hippo., Southampton.

OUTSIDER, THE.—Aug. 11, Cromer (3); Hunstanton (3); 18, Yarmouth.

PEG O' MY HEART.—Aug. 11, Lyceum, Edinburgh.

PICCADILLY PURITAN.—Aug. 11, Pav., Tenby (3); Col., Aberystwyth (3); 18, T.R., Jarrow.

PLUS FOURS.—Aug. 11, South Parade Pier, Southsea; 18, Penzance (3); Newquay (3).

POPULAR OPERA.—Aug. 11, T.R., Leamington Spa; 18, Regent, Longton.

PRINCESS'S OWN. — Aug. 11, Hippo., Birkenhead; 18, Empire, Gateshead.

PRIVATE SECRETARY (CECIL BARTH).—Aug. 11, Pier, Colwyn Bay (3); Pav., Rhyl (3); 18, Prince's, Bristol.

QUAKER GIRL.—Aug. 11, Empire, Peterborough.

QUALITY STREET.—Aug. 11, O.H., Leicester.

RAY AND MAYNE. — Stock Season, Grand, Stockton.

RAYNOR REPERTORY CO. — Aug. 4, O.H., Coventry (season).

RETURN OF SHERLOCK HOLMES. — Aug. 11, Swansea.

RISING GENERATION.—Aug. 11, Sheffield; 18, P.T., Manchester.

ROMANCE.—Aug. 11, Palace, Stroud; 18, Llandrindod Wells (3); Tenby (3).

ROTTERS, THE.—Aug. 11, T.R., Bath.

SALLY.—Aug. 11, West Pier, Brighton.

SUSHINE SALLY.—Aug. 11, Royal, Aldershot.

THIEF, THE.—Aug. 11, P.G., Folkestone.

THREE BIRDS.—Aug. 11, Palace Pier, Brighton.

TILLY.—Aug. 11, Empire, Newcastle.

TONI.—Aug. 11, Gaiety, Hastings (3); D.P., Eastbourne (3).

TONI.—Aug. 11, Golders Green.

TONI.—Aug. 11, Pav. Rhyl (3); Colwyn Bay (3).

TONS OF MONEY. — Aug. 11, Jubilee, Weymouth; 18, O.H., Jersey.

TONS OF MONEY (BLUE). — Aug. 11, Bristol; 18, Hanley.

UNDER DOG.—Aug. 11, Brixton; 18, Grand, Croydon.

WAY THINGS HAPPEN, THE.—Aug 1, Pier Pavilion, Weston-super-Mare.

WAY OF AN EAGLE.—Aug. 11, Newport.

WEEK END.—Aug. 11, Col., Wallasey.

WHEN MY SHIP COMES HOME. — Aug. 11, G., Hull.

WHIRLED INTO HAPPINESS.—Aug. 11, Winter Gdns., New Brighton.

WIDOW'S HUSBAND, THE. — Aug. 14, Knightstone Pav., Weston-super-Mare.

WITHIN THE LAW.—Aug. 11, Artillery, Woolwich.

REVUES.

ALL IN FAVOUR. — Aug. 11, Palace, Hammersmith.

ALL VIM.—Aug. 11, Hippo., Darlington.

APRIL SHOWERS. — Aug. 11, Hippo., Aston.

BAD BOYS.—Aug. 11, New, Crewe.

BARNSTORMERS. — Aug. 11, Empire, Stratford.

BILL OUT OF WORK.—Aug. 11, Halifax; 18, Wallsend.

BRILLIANTS.—Aug. 11, Royal, Worcester.

CABARET GIRL.—Aug. 18, Aquarium, Yarmouth.

CABARET NIGHTS.—Aug. 11, Hippo., Gloucester.

CASEY'S COURT.—Aug. 11, Palace, Oldham.

CHEER UP!—Aug. 11, Hippo., Dover.

CRASH.—Aug. 11, King's, Dundee.

CREATIONS.—Aug. 11, Walthamstow; 18, Kingston.

CRISPS.—Aug. 11, Grand, Doncaster; 18, H.M.T., Walsall.

(*Continued on page* 13.)

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HIPPO., SOUTHAMPTON — Next, KING'S, SOUTHSEA

HARRY GUNN
"His Wedding Day"
Next Week, VICTORIA PALACE
Agent, FRED FRANCIS

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SCOTTISH CHARACTER COMEDIAN.
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Agent—TOM PACEY Manager—R. B. MASSEY

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The Personality Girl
This Week, HIPPO., BRIGHTON Next, PALACE, ST. ALBANS
Collecting a few Scotch gags for next week. 'Phone No.: Streatham 2823

NEIL McKAY
The Scotch Comic
This, PALACE, BLACKPOOL Next, PALACE, ST. ALBANS
Reckon Cupid is using dynamite instead of arrows!

HILDA MUNDY
Playing Lead in "ZIP"
PAVILION, AYR
Thanks for post card of Wembley.

BILLY CARYLL
In Harry Slingsby's "ZIP"
A Success in a Success
PAVILION, AYR Next, PALACE, CARLISLE
A CHESTNUT.
A pro. in his new plus fours met a pal—and he didn't play golf either!

IVOR VINTOR
The Little Surprise.
HIPPO., MANCHESTER Next, EMPIRE, HACKNEY
Agent, TOM PACEY. Business Man, CHAS. PROCTOR.
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"On the Road to Anywhere" "Pottering Along" "Sunshine Sam"
HIPPO., MANCHESTER
Rain aids beauty, so am staying here for a week! Representatives—REEVES and LAMPORT

RISTORI
AND PARTNER
This Week, EMPIRE, KILBURN Next, PALACE, DOUGLAS
There's a lot of bad ten shilling notes about I hear, Billy Fyffe!
Epping is SO bracing! Agents—REEVES & LAMPORT

DARROLL RICHARDS
Tenor and Juvenile Lead, in
"HOUSE FULL"
ON TOUR

JACK CLIFFORD
As the Lime Man in Harry Day's Production
"IDEAS"
ALHAMBRA, BRADFORD

GILBERT PAYNE
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W. ARTHUR and F. LE MAISTRE. Scenic Artists. Open for contracts. Studio, 7, Newport-st., Lambeth, S.E. Hop. 1069.

ON THE ROAD.

(*Continued from page 11.*)

CRYSTALS.—Aug. 11, Southend; 18, Boscombe.
CUSHY JOBS. — Aug. 11, Grand, Limerick; 18, O.H., Londonderry.
DIPPY.—Aug. 11, Hippo., Queen's Park; 18, Grand, Doncaster.
DOWN SOUTH.—Aug. 11, Empire, Croydon.
EVENING NEWS.—Aug. 11, Hippo., Derby; 18, Hippo., Aston.
FAGS.—Aug. 11, Empire, Wood Green.
FIZZ.—Aug. 11, Olympia, Coalville.
FLICKERS AND FLASHES.—Aug. 11, Col., Kettering.
FORBIDDEN FRUIT.—Aug. 11, Empire, Kingston.
FRENCH FOLLIES.—Aug. 11, Empire, Newport.
FRILLS AND FLOUNCES.—Aug. 11, Pier, Exmouth; 18, Esplanade, Burnham.
GAY CITY, THE.—Aug. 11, Empire, Edmonton.
GINGER.—Aug. 11, Empire, Birmingham.
GLOBE TROT, THE.—Aug. 11, Empire, Chiswick; 18, Nottingham.
GOODS, THE.—Aug. 11, Palace, Tottenham.
GOSSIPS AND GRUMBLES.—Aug. 11, Empire, Ashton-under-Lyne.
GUESS THE TITLE.—Aug. 11, Hippo., Rochdale; 18, Hippo., Queen's Park.
HA HA!—Aug. 11, Palace, Salisbury.
HABITS OF 1924.—Aug. 11, Empire, Gateshead.
HAPPY DAYS.—Aug. 11, Hippo., Stockport.
HELLO! BLACKPOOL.—Aug. 11, Hulme Hippo., Manchester.
HELLO! WEMBLEY.—Aug. 11, Col., Portsmouth.
HIS LUCKY WIFE.—Aug. 11, Palace, Burnley.
HONEYMOON GIRL.—Aug. 11, Hippo., Nottingham.
IDEAS.—Aug. 11, Alhambra, Bradford.
JAZZLAND.—Aug. 11, Empire, Chatham; 18, Hippo., Birkenhead.
JIG SAW. — Aug. 11, Empire, Huddersfield; 18, Tivoli, Barrow.
LAUGHTER (UN)LIMITED. — Aug. 11, Palace, Oldham.
LITTLE MISS PUCK.—Aug. 11, Empire, Hackney.
LONDON TO NEW YORK. — Aug. 11, Hippo., Mexborough.
LOVE AND LAUGHTER. — Aug. 11, Empire, Leeds.
LUCKY 13.—Aug. 11, Grand, Luton.
MANHATTAN FOLLIES. — Aug. 11, Empire, Birmingham; 18, Empire, Leeds.
MARGUERITE.—Aug. 11, Alhambra, Shotton; 18, T.R., Guildford.
MIRRORS.—Aug. 11, Portsmouth; 18, Brighton.
MOVIE STAR.—Aug. 11, Grand, Walsall; 18, Pavilion, Liverpool.
MR. TOWER OF LONDON.—Aug. 11, Empire, Glasgow.
MRS. 'ARRIS IN REVUE. — Aug. 11, Hippo., Seacombe.
NINE O'CLOCK REVUE.—Aug. 11, Grand Pav., Weston-super-Mare (3); Pavilion, Weymouth (3).
OH! NORMAN.—Aug. 11, Hippo., Eastbourne.
O.K.—Aug. 11, Bedford.
ON THE DOLE.—Aug. 11, Palace, Carlisle.
ON THE BOUNCE.—Aug. 11, Granville, Walham Green.
ON THE RUN.—Aug. 11, Palace, Salford.
PARADISE ALLEY. — Aug. 11, T.R., Edinburgh.
PLEDGES.—Aug. 11, Hippo., Aldershot.
POPPYS.—Aug. 11, Empire, Montrose.
QUEEN OF THE CABARET.—Aug. 11, Palace, Warrington.
RADIOS.—Aug. 11, Hippo., Boscombe; 18, The Bedford.
REAL STUFF, THE.—Aug. 11, Bordesley; 18, Wolverhampton.
ROUNDABOUT, THE.—Aug. 11, Empire, Finsbury Park; 18, Stratford.
ROUND THE TOWN. — Aug. 11, South London Palace.
RUMOURS OF 1924.—Aug. 11, St. Helens; 18, Warrington.
SCANDALS OF 1924.—Aug. 11, Reading; 18, Southampton.
SIDE SHOW.—Aug. 11, Hippo., Keighley; 18, Palladium, Southport.
SNACKS.—Aug. 11, Hippo., Norwich; 18, Hippo., Ipswich.
SOME SHUFFLES.—Aug. 11, King's, Manchester.
SPARE PARTS.—Aug. 11, Royal, Scarborough.
TALK OF THE TOWN.—Aug. 11, Hippo., Bristol.
TEN TO ONE ON.—Aug. 11, Rotunda, Liverpool.
THREE BAGS FULL.—Aug. 11, Alhambra, Devonport; 18, Col., Portsmouth.
TIMES, THE.—Aug. 11, Grand, Hanley.
TONICS.—Aug. 11, Hippo., Liverpool.
TONS OF FUN.—Aug. 11, Empire, Dewsbury.
TOP SPEED.—Aug. 11, Tivoli, Hull.
TOPICAL TIMES.—Aug. 11, Empire, West Bromwich.
TRIP TO PARIS.—Aug. 11, Grand, Mansfield.
UNEMPLOYED (A).—Aug. 11, Queen's, Poplar.
VANITIES.—Aug. 11, Bury.
VOGUES OF 1924.—Aug. 11, Hippo., Huddersfield.
VISIONS.—Aug. 11, Hippo., Sheffield; 18, Birmingham.
WAKE UP.—Aug. 11, Stoke Newington; 18, Palace, Reading.
WANGLES.—Aug. 11, Empire, Kingston.
WEEK IN A NIGHT.—Aug. 11, Hippo., Ilford.
WET AND DRY.—Aug. 11, Pavilion, Southport.
WHAT CHEER.—Aug. 11, Argyle, Birkenhead.
WHAT'S THAT?—Aug. 11, O.H., Dudley.
WHIRLWIND, THE.—Aug. 11, Palladium, Southport.
WHISPERS.—Aug. 11, Empire, South Shields.
WILD OATS.—Aug. 11, Grand, Bolton.
ZIP.—Aug. 11, Pavilion, Ayr.

NEXT WEEK'S CALLS.

(*Continued from page 11.*)

NEWPORT EMPIRE (rehearsal, 1).—Les Augustines, Tom E. Hughes, Lawrence Tiller's Dorothy Dots, Dorothy Ward, Shaun Glenville, Evans and Perez, Herbert Lee.
NOTTINGHAM EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Sybil Thorndike's principal company in "The Lie."
PRESTON EMPIRE (rehearsal, 11).—Harry Warburton presents Hamilton Deane and company.
SALFORD PALACE THEATRE (rehearsal, 10.30).—Frank E. Franks presents "The Times."
SHEFFIELD EMPIRE (rehearsal, 1).—Jack B. Taylor presents "French Follies." Cast includes Fred Miller and Rene Ralph.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Walter Bentley presents "The Barnstormers."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Billy."
STRATFORD EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout."
SUNDERLAND EMPIRE (rehearsal, 1).—"Whispers."
SWANSEA EMPIRE (rehearsal, 2).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
VICTORIA PALACE (rehearsal, 11.30).—George Bass, John Humphries and Co. in "Alone at Last," Violet Essex, "Our Palace Girls," Hartley Wonders, Nora Delaney, Harry Gunn, Two Rabs.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Top Speed."

NORTHERN THEATRES CO., LTD.
BLACKBURN ROYAL.—Reandean presents "The Way Things Happen."
BURY ROYAL.—Reg. Bolton in revue, "Hot-Pot."
DEWSBURY ROYAL. — Evelyn Stock Company.
HALIFAX GRAND. — Denville Stock Company.
HALIFAX ROYAL.—Albert de Courville presents "Vanities," featuring Syd. Howard.
HUDDERSFIELD HIPPODROME. — Harry Firth presents "Oh! Dolly."
ROCHDALE PALACE.—Pictures.
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE ROYAL.—Closed for alterations and redecorations.

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Crystals."
BRIGHTON HIPPODROME (rehearsal, 12).—"Mirrors."
LEEDS HIPPODROME (rehearsal, 12).—"Vogues of 1924."
LIVERPOOL HIPPODROME (rehearsal, 12).—"On the Dole."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Irene."
PARIS ALHAMBRA (period commencing Aug. 8, 1924).—Lole and "Her," Les Roubaix, Ryss and Co., Henry Rivian, Lys Ganty, Will Frost and Girls, Terry Twins, Harris Bros., Jonesco, Bill Duo, Belgrade Duo, Mutt and Jeff.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Joan All Alone."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Fast and Furious."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Tip-Top Topics."
SOUTHEND HIPPODROME (rehearsal, 12).—"Our Liz."
WOLVERHAMPTON HIPPODROME (rehearsal, 12). — Sidney and Adelaide, June and Sterling, Carne and Kellaway, Peel and Curtis, Samson, Kimble and Morton, Scot Sanders.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—The Perrier Productions present "Pops."
ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock at Stanhope Theatre).—Classic A's, Harry and Rene, Lane and Lane, Melford and Dodd, Jack Kendrick, Phillis Sydney, Ray Barry, Norwood, Cyril Harris.
AYR PAVILION THEATRE (rehearsal, 1).—"Peeps Into 1924."
BATH PALACE THEATRE.—Six Bros. Luck, "Forbidden Fruit" revue.
BOURNEMOUTH WESTOVER.—Mme. Walker's Girls.
BURNLEY EMPIRE THEATRE (rehearsal, 12).—Ike Freedman, Seven Merry Maids, Bert Terrell, Loch and Lomond, Jack Kellino, Aston Bros. and Lady, Tom Taylor.
CHESTER ROYALTY THEATRE (rehearsal, 12).—Wal Langtry, Josie Gallimore, M. A. Moron, Alfred Verme, Bros. Lloyd, Jaffa, Foster and Ninon.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Crash" Revue.
EXETER HIPPODROME.—Geo. Pickett and Co. in "The Early Bird." Frank and Albert, Lily Eyton, Vera Rudd and Partner, Mario Lorenzi, Scot Gibson.
GLASGOW PAVILION.—Harry Warburton presents "Comedy Cameos."
GT. YARMOUTH HIPPODROME. — Sadie Bennett's Belles, Austin and Austin, Mme. Cooke, Tweedle and Haughty, George Batty, Hubert Cooke's Comedy Mule, Bale Troupe, Mlle. Florentine, Scotchman, Chic Chic Chic, Gudzow, The Riding Mechanic, Hickey's Circus, Three Laurels.
KEIGHLEY HIPPODROME (rehearsal, 12).—"The Fatal Wedding."
KINGSTON EMPIRE (rehearsal, 12.45).—The De Courville Productions present "The Rainbow."
LONDON, SHOREDITCH. — Chas. Coborn, Bros. Walsh, Miss Ellis Drake and Co., Gus Harris in the "Synagogue," Seven Embassy Girls, Three Walkers, The Martinis, Barbara St. Clair, Billie Barclay and Partner, Fox-trot Competition.
NORTHAMPTON NEW THEATRE. — "House Full."
PENGE EMPIRE (rehearsal, 12). — "Within the Law."
READING PALACE THEATRE. — "Wake Up."
SACRISTON, CO. DURHAM, THEATRE ROYAL (rehearsal, 2). — Vaudeville Revivers, Great Little Hackenschmidt, Mystic Saxbys, Reid and Thorne, Clarence Bleasdale, Cossock and Paul, Robert Wallus, Wrestling Horse, Fred. Greeny.
ST. ALBANS GRAND PALACE (rehearsal, 12).—Neil McKay, Marjorie Fulton, and pictures.
WALHAM GREEN, GRANVILLE (rehearsal, 12).—Revue, "Fifty-Fifty."

STOLL TOUR.
(*See next col.*)

MAJOR WIX
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THE ORIGINAL & ONLY DOUBLE TRUMPETER VACANT, Aug. 25; Sept. 1 & 8
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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR AUGUST 18, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Robb Wilton, Talbot O'Farrell, Mayfair Four, Three Karreys, Lalla Selbini, Charmat & Lefer.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Dolly & Inez St. Vincent, Ernest Hastings, Ivor Vintor, Edgar Beynon, David Poole, Sammy Shields.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Lewis Davenport, Misguette & Maxly, Nixon Grey, Californian Poppies, Freddie Forbes, Marie Lawton, Bond Rowell.

THE CHISWICK EMPIRE,
Rehearsal at 12 noon for—
The Vedras, Holden & Graham, Breconia Singers, Nixon Grey, Statutes that Talk.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Unemployed."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Ku Klux Klan."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Fayre 4, Dick Henderson, Sandy Powell, Warsaw and Brewster, Newhouse and Merrill, Novelli.

BEDMINSTER HIPPO
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Love and Laughter."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"22 Carat."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
The Miss Tree Mystery, Whit Cunliffe, Ethel Hook, R. W. Willey, Eddie Morris, The Anartos, The Cycling Brocks.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictoria's really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, August 18, 1924.

LONDON PAVILION.
"Wanderer of Waste Land" and "Ruggles of Black Gap." Pictures.

NEW OXFORD THEATRE.
Closed for Rehearsals.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Thos. F. Convery to present "On The Dole."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Westbourne Productions present "Laughter (Un)Ltd."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
C. T. Laurance to present "Wangles of 1924."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Western Productions to present "Pledges."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Firth Shephard, Ltd., to present "Little Miss Puck."

EAST HAM PALACE.
Rehearsal at 12 noon for—
L. Poole to present "Lucky 13."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Bostock's Royal Circus "Zoologia."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Joe O'Gorman to present "Round the Town."

The above are communicated for information without prejudice.

Telegraphic Addresses: "Renmus, Bolton." "Kenwyn, Glasgow." Telephones: 413 & 414, Bolton. 2261, Douglas, Glasgow

Ivy Kenyon

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MUSIC HALL CARDS.

MISS DAISY JAMES, Everybody's Favourite. This week, The Metropolitan, Aug. 18, Hippodrome, Portsmouth.
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FAYRE FOUR, THE SISTERS, Tina, Inga, Lilla and Sylva. World's Greatest English Concertina Quartette. P.A., Speenham-road, Stockwell, London.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

Weekly report: Cost of maintenance of Benevolent Institution, about £52; number of old artists residing there, 42 (ladies 11, men 31); amount of weekly pensions, £35 5s. 3d.; number of pensioners, 94; amount of grants loans, fares, &c., £12.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Great Business in the Isle of Wight—Important Prospects for Showmen—The Queen and the Caravanner—Southsea Castle Fete—Strathallan Games—Growing Popularity of Flower Shows—Lord John Sanger's Circus—The Great Diablo — Market Traders' Rights — Forthcoming Fixtures.

Historic Mitcham Fair was accorded a great send-off yesterday, and if one may judge from the extent and variety of the great assemblage of shows that are seeking to beguile the elusive "coin" from Londoners' pockets, this year's fair will prove a very big counter-attraction to Wembley's Amusements Park.

If the weather remains in its present mood, the attendance should eclipse all previous records, and most of the showmen present are full of optimism. They can all do with a taste of "jam," and right heartily "The Caravanner" hopes that they will in no wise be disappointed.

My readers may be reminded that the L.C.C. Tramways have made special traffic arrangements in connection with Mitcham Fair, and that a number of additional services are in operation to-day and to-morrow. The fair ground is directly served by Nos. 6 and 10 from Southwark, 8 and 20 from Victoria, 12 from London Bridge, 22 and 24 from Victoria Embankment (morning and evening only), 30 from Sudbury, and 82 from Willesden. On both days the special mid-day fare of 2d. all the way, with half price for children, will apply.

A detailed report, together with "Caravanner's" impressions of the fair, will appear in our next issue.

Cowes Regatta closed in a veritable carnival of joy on Friday night, when the magnificent annual firework display was witnessed by immense crowds on land and sea alike. The fireworks were on a "Royal" scale, and I cannot recall a finer display than that for which Messrs. James Pain & Sons were responsible. Throughout the regatta Cowes was subjected to a tremendous invasion of visitors, and the various shows were very heavily patronised. The swarms of stall merchants did a roaring trade, and the majority of them must have packed up a very comfortable parcel.

The Royal Victoria Yacht Club Regatta took place at Ryde on Saturday and Monday, and was followed yesterday and to-day by that of the Royal Thames Yacht Club, over the same course. The King competed in the former event on Saturday with the "Britannia," and, despite the light breeze, the Royal cutter again made a good showing.

The big gala and firework display at Ryde on Thursday last proved to be a most successful event, as also did Ventnor Regatta, held on the previous day. At both fixtures the show element was prominently in evidence, and the rate at which money was being taken by the side stuff makes it appear all the more remarkable that many more showmen do not turn their attention much more closely to the obvious claims and advantages of the Isle of Wight during the busy holiday season, when a vast concourse of visitors, with plenty of money to spend, is concentrated within its comparatively restricted bounds.

There is scope and ground, and no end of money, for riding devices of every description at any and all of the principal island resorts, and at Ryde, Cowes, Sandown, Shanklin, and Ventnor, to say nothing of Bembridge, Brading, Sea View, Freshwater, Yarmouth, and even Newport, "the big stuff" could scarcely make a mistake.

The programme of attractive events in the Island during the month of August is, from the showmen's standpoint, without a parallel in all Britain, and given reasonably good weather, it is possible to work out a very profitable itinerary with, in every case, journeys that are scarce worth the name. The transport problem, at all events, presents no difficulties, and, here's a good tip for my readers, a "Jack and Jill" slide at either Sandown or Shanklin, and a "Crazy Kitchen" or "Nigger Dive" at Seaview, could scarcely take the money fast enough.

Ventnor Carnival, for which elaborate arrangements are being made, will be held on the 27th. It is going to prove a money-maker, and I recommend my readers to get to grips with it, with the right stuff, while there is yet time.

One enterprising merchant, who did not strike the writer as knowing a great deal about the show business, is at present literally raking in the shekels with a "Bubbles" game at one of the island resorts, which shall be nameless. He is evidently something of an amateur "dabbler" at the game, who has a lot to learn before he can hope to hold a crowd together on any fair ground, but it speaks volumes for the possibilities of the show business in the Isle of Wight that, despite his utter lack of showcraft, he was, on the several occasions when the writer watched him, taking money hand over fist. If an apparent novice can "finger the ready" at such a rate without even attempting to "shout the odds," the Island should conceivably provide some of the older brigade with their "winter's keep."

Portsmouth and Southsea will be "en fête" for the next fortnight or so, and the much talked-of carnival gala in Southsea Castle, which opened on Monday, is likely to prove a very big success. The event is in aid of the Crippled Children's Hospital Fund, and the great number of attractions provided should ensure a substantial benefit to this eminently deserving institution.

The attendance on Monday and also yesterday, reached quite extraordinary dimensions, and the big array of side-shows took a "pot" of money with amazing rapidity. Many of the shows are as novel as they are interesting, and quite a number of them are being run by the naval authorities with, I may perhaps add, rare skill. Your bluejacket is no tyro when it comes to showmanship, and one or two of the Chief Petty Officers who are officiating at Southsea Castle in this connection could easily give points to many of those who have been born and brought up in the atmosphere of the fair ground.

The fête will remain in progress until the 23rd. To-day there is a monster Battle of Flowers, a procession of decorated motor-cars, and a grand firework display. On the 20th the Southsea Regatta will take place off the Clarence Beach, culminating in another big firework display at night. The Southsea Rowing Club Sports are held on the 26th, and throughout the month there will be Gala Dances on Wednesdays and Saturdays, together with firework displays on Wednesdays on the South Parade Pier. Show folk appear to be in for a brisk time in the Southsea district during the next few weeks.

The numerous show-stuff at Cowes and Ryde has come in for a deal of distinguished patronage during the last few days, and in many instances there in charge have obviously been entirely unaware of the identity of certain exalted and other distinguished patrons and onlookers. In a certain crowded Island thoroughfare the First Gentleman in Europe walked unrecognised save by a few, while the Caravanner had one of the surprises of his life when he almost rubbed shoulders with His Majesty in an antique dealer's premises in Union-street, Ryde.

The Queen, who looks even statelier and more beautiful as the years advance, did a good deal of motoring in the Island during Cowes week, and was frequently in Ryde, where she visited a number of shops in a thoroughfare thronged with holiday-makers, only very few of whom realised that the waiting limousine, beside which a solitary but very proud policeman acted as escort, was conveying so illustrious a passenger.

On the occasion of which I write the Caravanner, after nearly dropping in his confusion a valuable piece of old china, discreetly retired, whereupon Her Majesty rewarded his respectful salute with a gracious bow and the charming smile that wins every heart.

The Strathallan Games, held recently at Bridge of Allan, are notable among Highland gatherings. The show ground, which is under lease to Messrs. Evans Trust, was full up. More show people were there than has been the case for a great number of years. Riding devices by Messrs. Evans Trust, John Lovett, sen., Mrs. H. Codona, Geo. Blockley, D. Taylor, M. s. T. Evans, F. Thomas, Geo. Johnson, C. Thomas; big swings by Messrs. Manders, Smith, Lovett, jun., Captain E. Pinder; circus novelty shows by Noble, Herculine, and Buckley. Sporting Pavilion by Prof. Frank Gess; side booths, coconut shies; shooting by Messrs. S. V. Stott, H. Haliday, J. Trotter, J. Graham, J. Stewart, D. Taylor, J. Dawson, J. Swallow, R. Wright, C. Irvin, J. Coats, D. Kennedy, Mr. Findlay, A. Strand, James Wright, S. A. Shand, T. Cullis, Joe Smith, H. Wright, H. Matthews, Mrs. R. Coady, A. James, C. Robertson, F. Towers, Johnny Smith, W. H. Stewart, Mrs. Newsome, J. Swallow, and others. Donkey rides by R. Jackson. Business all round only passable, as there seemed to be a want of spending cash.

The local flower show, village fête, and athletic sports season is everywhere at its height, and a round of visits which the Caravanner has lately made to these and similar events in the South of England and the Eastern Counties has gone far to convince him that the popularity of this kind of fixture is largely on the increase. The extent of the crowds which invariably attend these shows, no less than the freedom with which money seems to be spent, makes it all the more extraordinary that they are not better attended by the show community.

As a rule during July and August a score or more of shows of this nature are announced to take place in well nigh every county, and they are usually so close together that an enterprising travoller would have no difficulty in planning out a nice, comfortable, and withal economical tour, with a change of venue almost daily and the prospect of a substantial profit at the end of it.

Space is readily to be had for good side shows at the majority of such events, and it is nothing like so difficult to obtain the requisite permission as many small showmen appear to think. A few words with the local vicar will generally produce the desired result.

I learn that Broncho Bill's Wild and Woolly West Circus show is attracting fair audiences at the various places visited during its present tour, and that Lockhart's clever performing elephants, which are a big feature of the show, are proving a powerful attraction.

John Duffy and Son's big travelling circus is, as we mentioned in a previous issue, doing extremely encouraging business in Ireland, and a distinguished ex-officer comrade of the Caravanner, who is responsible for the advance arrangements, has since informed me that the takings at Belfast and Cork, at each of which the show made a protracted stay, constituted fresh records.

(*Continued on next page.*)

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Write us and state what you want for your stalls. Send for "Era" List.

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Fancy Coloured Money Boxes	4/6	,,
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FOUNTAIN PENS.—Wembley, 3/9 doz.; Empress and Mozzul, 6/3 doz.; Cub and Jap Pens 3/ doz., Felix Pen with R. G. Band, 15/- doz.; Solid Gold Nib Pens, S.F., 18/- and 19/- doz.

WATCHES.—**Ladies'** Watch and Bangle, in flash case, 6/- each; Pearl Watches and Expanding Bangles, in plush case, 7/- and 7/6 each; Gilt Watch and Expanding Bracelet in case, 6/9 each; Rolled Gold Wristlets, with Moire Band, 10/- each; 5-year stamped Watch and Expander for large wrist, in case, 10/- each; Ladies' imitation Platinum Watch, on Moire Band, set with Brilliants, copy £50 watch, 16/- each; Solid Gold Watch and Solid Gold Expanding Bangle, in case, 30/- and 32/6; Special, 35/- each.
Special.—This week only. Nickel Wristlets with Bangle, 4/6 each; Silver Wristlet with Bangle, 6/- each; 10-year 18ct. Gold Filled Watch and Expander in case, guaranteed, 14/6 each.
Gents.—5-year Gold Filled Lever, 14/6 each, guaranteed. Flash gilt Dress Watches, 3/3 each; in flash case, 4/2; Chased Dress Watches, thin, 4/3 and 4/6 each. Assorted designs, complete with case, 5/- and 5/3 each; cases, 1/- each, fit any watch; Gilt Hunters, 5-year, 4/4 each; Semi-Hunters, 5/- each; Cheap Nickel Watches, from 31/- dozen; Watch and Clock Novelty, 3/6 each; Virus Screw Back and Front Watches, 4/6 each; R. T. chased Watches, 3/6 and 3/9 each; Special dress size, Jewelled Lever Watch, with S. H., 5/6 each. Try these. Stop Watches, 8/6 each; 8-day Watches, 9/-; Silver, 16/- each; Silver Levers, 9/- each; Capped Lever Watches, 9/6 each; Silver, 17/6 each.
Thomas Russell.—Liverpool—Fully Guaranteed Watches, 10-year Hunters, 52/6; Open face, 45/-; Screw back, 10 Jewels, 20/-; Silver, 10 Jewels, 20/- and 40/-; Solid Silver, Fly Back for Timing, £4 10s.; Expanders, 25/- each
Elgin Watches, 55/-; Hunters, £4 5s. each.

CLOCKS.—Handy Travelling Clocks, 19/- dozen. The smallest Alarm Clock made, latest novelty, 4/9 each. Alarm Clocks, 3/-, 3/2, 3/6 and 4/- each. Jacobean Oak Clocks, 2/3, 2/9 and 5/6 each; Enamelled or Marble, 4/- each. Hidden Gong Alarms, 4/- each; Miniature Alarms, 3/6 each. Paper Weight Swing Clocks, 3/6 each; Striking Clocks, 6/- and 8/- each; Cottage Clocks, 16/6 and 18/6 each; 8-day Wall Clocks, 12/6 each; Cuckoo Clocks, 16/6; Statue and Clock complete, 3/6 each; Wall Clocks, 1/3 and 2/3 each; Aeroplane Clocks, 3/- each; Mahogany Clocks, 2/9 each; Mantel Clocks, 10/6 each.

CHAINS.—Solid Gold Chains, sold by weight, 46/- per oz.; R. G. Chains, 3/6 each; Silk Chains and R. G. Mounts, 10/- dozen; Imit. Plat. Chains, 10/- dozen; Imit. Plat. & Gold, 10/- and 4/6 dozen; Gilt Chains with Drop 4/6 dozen; Plain Double Alberts, 3/- dozen; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each.

RINGS.—Wedding Rings, 22ct., from 20/- each; 9ct. Gold Rings, 2/6, 3/6, up to 15/- each; 18ct. Gold Diamond Rings, from 15/- to £30 each. I stock Rings to suit all purses. Send your requirements and leave the rest to me. Gents' Signet Rings, Gold Shell, on pads, 3/3 dozen; in flash cases, 3/6 dozen; 2-Stone Cross-over Rings, like real diamonds, in flash cases Imit. Plat. or Gold, 3/6 dozen; Single-Stone Rings, loose, 1/3 dozen; cases, 2/- dozen. Wedding Rings on pad, 4/- dozen; cheaper, 4/6 gross.

NECKLETS.—Latest Designs and Colours, 5/6, 8/6, 10/- and 15/- dozen; Parisian Coral and special Amber Necklets, 1/6 each; special Brilliant Necklet and Pendants, 4/6 dozen; Spider and Beetle Brooches, 4/6 dozen; Dressing-room Magnifying Mirrors, 1/6 each; Travelling Cases, fibre, 5/6, 6/6 and 7/6 each. **Pearls.**—Carded, 8/6 dozen; boxed, 13/6 dozen. **Solid Pearls.**—Brilliant snap, retailed at 30/-, 3/6 each.

CIGARETTE CASES.—4/6 dozen, nickel and oxidised; Picture, 6/- dozen; Japanese, 10/- dozen; Heavy E.P.N.S., 12/- dozen; Leather, 6/- dozen; Lighters, H.W., 9/- dozen; Flat Lighters, 3/- dozen; Cigarette Holders, 2/- and 4/- dozen; Silver and Gold Cigarette Cases to order.

CUTLERY.—The most acceptable line for prizes: 6 Apostle Spoons in Flash Case, 18/- dozen cases; ditto and Tongs, 27/- dozen; 6 Tea Knives in case, 3/6 case, 40/- dozen; ditto with 6 Apostles and Tongs, 6/6 case; with extra Cake Knife, 8/- case; 6 Fish Knives and 6 Forks in case, 7/6 case; same, stainless, 8/6 case; 6 Dessert Knives and 6 Dessert Forks, stainless, 11/6 case; 6 D. Knives, 6 D. Forks, 6 D. Spoons, 6 Tea Spoons, stainless, in case, 16/6. Prices of Canteens of Cutlery on application. Pair of Fish Eaters in box, marked, 7/6, 1/3 box. Silver-mounted Cake Knives, in box, 9/6 dozen, in case, 1/10 each; 2-piece Carvers, in box, 4/6; in Flash Case, 6/-; 3-piece Carvers, in box, 6/-; in Flash Case, 8/-; 6 Spoons, 6 Forks, in case, 2/6 each; 18-inch case of 6 Dessert Spoons and Forks, 3/6 each; 20-inch Canteen, 15 Pieces, 5/6 each; Cases of 6 Fancy Spoons, 14/6 dozen; Tea Spoons, 2/6 dozen; Apostle, 2/- dozen, Fancy, 2/9 dozen; Stainless, 4/- dozen; Dessert Forks and Spoons, 4/-; Stainless, 6/- dozen.

CARNIVAL GOODS.—Streamers, 5/- 1,000, case of 10,000, 45/-. Japanese Streamers, 5 Colours in 1, 8/6 and 10/6 gross. Fog Horns with Ticklers, 4/6, 8/6, 10/-, 16/6 gross; without bush, 3/6 and 4/6 gross. Assorted Homo-Wood, 1/9 dozen; larger, 3/6 dozen. Masks, 4/6 gross; with Moustache and Beard, 2/6 dozen. Hats, 4/6, 5/6 and 7/6 gross. Confetti, Fancy boxes, 8/6 gross. Further lines on application. Balloons, from 3/- gross.

MANICURE SETS.—1/6 dozen, with Scissors, 4/6 dozen; Burrell, 8/6 dozen; Manicure Penknives, 10/6, 12/6, 14/6, 18/6 and 24/- dozen; Manicure Sets in case, 1/9, 2/-, 4/6 and 8/6 each. Send for samples.

TOILET SETS.—2/6 each, larger size, 7/6 each. Gents' Companions, 10/- each.

HAND BAGS.—Leather, with Fittings, 3/6; French, 4/6; Envelope type, Patent 7/6; larger, 9/- top fastening with lock and key; Morocco, Patent or Croca, 9/6 and 11/6. Kodak or Latest French Coloured, 12/6 each; Alpaca Silver Mesh Bags, 5/6 and 6/6 each; Silver Mesh Bags, all prices, according to weight.

UMBRELLAS.—From 3/6 upwards. Latest Chubby Umbrellas in stock, from 4/6 each.

NOVELTIES IN SOAP.—Cupid, 1/6 dozen; Lady in Bath, 5/6; Heart Soap, 5/6 dozen; 'Thumbs Up', 7d. per pair; Floating Soap, 11/- gross; Palm and Olive, 2/6 dozen; Lavender Soap, 2/6 dozen; Bath Soap, 2/6 and 3/6 dozen; Best French Toilet, 3 in box, 8/6 dozen boxes.

WIRELESS GOODS.—H.T. Batteries, 60 volts, tapped, complete with Wander Plugs, 6/3 each; Fixed Condensers, real mica and copper, 7/6 dozen; Dutch Valves, best quality, hard and soft, 4/9 and 5/- each; all types of Valves in stock. Basket Coils, 7 in set, 2/- set; Coil Holders for above, 1/3 each; Crystal Detectors, carded, 7/6 dozen; Enclosed type, from 15/- dozen upwards; Guaranteed Crystals (Shaw's Hertzite and Radyolite), 7/6 dozen; Variometers, with knob, 1/10 each (B.B.C. wavelengths); Crystal Receiving Sets, 3/6, 8/6 and 10/6. Sets made to order. 1 Valve Amplifier Panels with Valve, 25/-, tested before despatch; Aerial Wire, 7/22 strands, 1/6½ per 100 ft.; Contact Studs with nuts and washers, 5/- gross; Switch Arms with knob, 7/- doz.; Rheostats (filament), best quality, only 15/6 dozen; Tapped Coils, 1/3, 1/4, 1/6, 1/9, 1/10 each; Cabinets for Crystal Sets, mahogany, 1/9 to 8/6 each for 2-Valve Desk Cabinets; Ebonite Panels to fit at reasonable prices. Fixed Coil Holders, 1/3 each; 2-way Coil Holders with long handle, 3/9 each; Wood's Metal for mounting Crystals, 2/6 dozen; Copper Tinned Square Wire for wiring panels, 2/9 lb. (¼ lb. bobbins); Variable Grid Leaks, 1/9 each; Strip Coils, all makes less 20 per cent.; Transformers, neatly boxed, guaranteed, 9/9 each; Egg Insulators, 9/- gross; Large Shell Insulators, 3/- dozen; Terminals, 12/6 gross; nameplates, etc., 4/- gross; Inductance Tubes, 9 in. long, 10/6 dozen; Earth Clips, 7/6 dozen; Valve Holders, 7/6 dozen; Knobs and Dials, 12/6 dozen; Rheostat Knobs, 7/- dozen. All types of Headphones kept in stock. I shall be pleased to quote you for anything in wireless.

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

ROYAL THAMES YACHT CLUB REGATTA, RYDE.—Aug. 12 and 13.
GILLING SHOW AND SPORTS.—Aug. 13.
APPLEDORE REGATTA, DEVON.—Aug. 13
BOWHILL GALA, SCOTLAND.—Aug. 13
PURTON HORSE SHOW.—Aug. 13.
HUNMANBY (YORKS) SHOW.—Aug. 13.
WEM. AGRICULTURAL SHOW.—Aug. 13.
MARLOW R.C. REGATTA.—Aug. 13.
HOUGHTON (STAFFS) FLOWER SHOW.—Aug. 13.
CALNE (WILTS) FLOWER SHOW.—Aug. 13.
LYTHAM AND ST. ANNES AGRICULTURAL SHOW.—Aug. 13.
BEDALE HUNT GYMKHANA, THIRSK.—Aug. 13.
SANDOWN REGATTA, I.O.W.—Aug. 13.
BRITISH LEGION SPORTS, ISLE OF WIGHT.—Aug. 14.
GILDERSOME, YORKS.—Aug. 14.
SHAW, LANCS.—Aug. 14.
BRIGHOUSE, YORKS.—Aug. 14.
QUEENSFERRY, YORKS.—Aug. 14.
TEIGNMOUTH REGATTA.—Aug. 14.
KINGTON FLOWER SHOW.—Aug. 14.
ALDBOROUGH (YORKS) SHOW.—Aug. 14.
BRITISH LEGION SPORTS, BROADSTAIRS.—Aug. 14.
SHAW, LANCS.—Aug. 14.
GILDERSOME, YORKS.—Aug. 14.
HAMMERSMITH REGATTA.—Aug. 14.
UTTOXETER AGRICULTURAL SHOW.—Aug. 14.
KIRKSTALL, YORKS.—Aug. 15.
BOWLING, YORKS.—Aug. 15.
HORSFORTH, YORKS.—Aug. 15.
GUISELEY, YORKS.—Aug. 15.
OTLEY, YORKS.—Aug. 15.
MORLEY, YORKS.—Aug. 15.
ASHTON-UNDER-LYNE WAKES.—Aug. 15.
ROCHDALE WAKES.—Aug. 15.
CRIEFF HIGHLAND GATHERING.—Aug. 16.
CHISELDON FETE.—Aug. 16.
SADDLEWORTH WAKES.—Aug. 16.
SHILDON FLOWER SHOW.—Aug. 16.
FELLING FLOWER SHOW.—Aug. 16.
NEWBY (YORKS) FLOWER SHOW.—Aug. 15.
SOUTH MANCHESTER SHOW, WILLINGTON.—Aug. 16.
BOURNE END REGATTA.—Aug. 16.
QUEENSBURY, YORKS.—Aug. 16.
BLOXWICH FETE AND GALA.—Aug. 16.
WARGRAVE AND SHIPLAKE REGATTA.—Aug. 16.
CHEADLE (STAFFS) SHOW.—Aug. 16.
BIRDWELL FEAST, YORKS.—Aug. 16.
THORNER (YORKS) SHOW.—Aug. 16.
ASPLEY LANE FLOWER SHOW.—Aug. 16.
BEMBRIDGE HARBOUR REGATTA.—Aug. 18.
PLYMOUTH ROYAL REGATTA.—Aug. 18.
BIDDULPH (STAFFS) SHOW.—Aug. 19.
SHANKLIN REGATTA.—Aug. 20.
PAYMOUTH ROYAL REGATTA.—Aug. 20.
BINGLEY, YORKS.—Aug. 20.
BOGNOR REGATTA.—Aug. 20.
SHREWSBURY FLORAL FETE.—Aug. 20.
CHESTER-LE-STREET FARMERS' SHOW.—Aug. 20.
SOUTHSEA REGATTA.—Aug. 20.
CLACTON-ON-SEA FETE.—Aug. 20.
WORSLEY (LANCS) SHOW.—Aug. 20.
MELKSHAM HOSPITAL CARNIVAL.—Aug. 20.
TOTLAND BAY REGATTA.—Aug. 21.
LOCHEE FLOWER SHOW.—Aug. 21.
GREAT SOMERFORD HORSE SHOW.—Aug. 21.
BROADSTAIRS WATER CARNIVAL.—Aug. 21.
EGHAM REGATTA.—Aug. 21.
HONITON FLOWER SHOW.—Aug. 21.
BINGLEY, YORKS.—Aug. 22.
CLEVELAND AGRICULTURAL SHOW.—Aug. 22.
PUDSEY FEAST.—Aug. 22.
TEDDINGTON REACH REGATTA.—Aug. 22.
LLANFYLLIN SHOW AND SPORTS.—Aug. 22.
LADY MARY FAIR, DUNDEE. — Aug. 22
BRIXHAM REGATTA.—Aug. 22.
WESTHEAD FLOWER SHOW.—Aug. 23.
BIRSTALL, YORKS.—Aug. 23.
LUMLEY COLLIERY FLOWER SHOW.—Aug. 23.
COCKFIELD AGRICULTURAL SHOW.—Aug. 23.
WOOTTON BASSETT HORSE SHOW.—Aug. 23.
HEIGHINGTON FLOWER SHOW.—Aug. 23.
FERRYHILL FLOWER SHOW.—Aug. 23.
GARGRAVE SHOW.—Aug. 23.
FORTH GAMES, LANARKSHIRE.—Aug. 23.
SONNING (BERKS) REGATTA. — Aug. 23.
WISTANTON FLOWER SHOW. — Aug. 23.
MICKLEFIELD (YORKS) SHOW.—Aug. 23.
TORQUAY REGATTA, DEVON.—Aug. 26.
DAUNTSEY (WILTS) FETE.—Aug. 26.
STROOD, KENT.—Aug. 26.
SOUTHSEA ROWING CLUB GALA.—Aug. 26.
WHITBY REGATTA.—Aug. 27.
VENTNOR CARNIVAL.—Aug. 27.
READING HORSE AND FLOWER SHOW.—Aug. 27.
ILMINSTER FAIR, SOMERSET.—Aug. 27.
DEVON STEEPLECHASE, EXETER.—Aug 27
CHESHIRE AGRICULTURAL SHOW, CHESTER.—Aug. 27.
MAGDALEN GREEN, DUNDEE.—Aug. 28.
DARTMOUTH REGATTA, DEVON.—Aug. 28.
CHIPPING SHOW, LANCS.—Aug. 28.
SOUTHMORTON (DEVON) RACES.—Aug. 28.
AUDLEM FLOWER SHOW.—Aug. 28.
BREWOOD (STAFFS) FLOWER SHOW.—Aug. 28.
CLECKHEATON, YORKS.—Aug. 29.
GREAT HORTON, YORKS.—Aug. 29.
OLDHAM WAKES, LANCS.—Aug. 29.
CREDITON FAIR.—Aug. 29.
BIRKENSHAW FEAST, YORKS. — Aug. 29.
FARSLEY FEAST, YORKS.—Aug. 29.
HALTON FEAST, YORKS.—Aug. 29.
PORT TALBOT, S. WALES.—Aug. 30.
CLECKHEATON, YORKS.—Aug. 30.
PENDOYLAN SHOW AND SPORTS.—Aug. 30.
MURTON SPORTS, DURHAM.—Aug. 30.
FALMOUTH REGATTA.—Aug. 30.
BARNET FAIR.—Sept. 1.
BATH HORSE SHOW.—Sept. 3.
WARWICK SHOW, SUTTON COLDFIELD.—Sept. 3.
BANGOR-ON-DEE FLOWER SHOW.—Sept. 3.
NORTON-ON-TEES SHOW.—Sept. 4.
CREWKERNE FAIR, SOM.—Sept. 4.
BRAEMAR GATHERING.—Sept. 4.
CHURWELL FEAST, YORKS.—Sept. 5.
GREAT HORTON FEAST, YORKS.—Sept. 5.
ARMLEY FEAST, YORKS.—Sept. 5.
WORTLEY FEAST, YORKS.—Sept. 5.
FARNLEY FEAST, YORKS.—Sept. 5.
THORNER FEAST, YORKS.—Sept. 5.
ALNETHORPE FEAST, YORKS.—Sept. 5.
HYDE WAKES, CHESHIRE.—Sept. 5.
WATERHOUSE FLOWER SHOW, DURHAM.—Sept. 6.
SHERBURN HILL FLOWER SHOW, DURHAM.—Sept. 6.
HIGH SPEN FLOWER SHOW, DURHAM.—Sept. 6.
AYLESBURY FAIR, BUCKS.—Sept. 6.
HIGHLEY SPORTS AND SHOW.—Sept. 6.
OXFORD FAIR.—Sept. 8.
DONCASTER FAIR, YORKS.—Sept. 8.
OXTED SHOW.—Sept. 10.
BATLEY FEAST, YORKS.—Sept. 12.
GLOSSOP FAIR, DERBYSHIRE.—Sept. 12.
BURY FAIR, LANCS.—Sept. 12.
HOLBECK FEAST, YORKS.—Sept. 12.
LEE FEAST, YORKS.—Sept. 17.
OSWESTRY HORSE SHOW.—Sept. 18.
STOKESLEY (YORKS) AGRICULTURAL SHOW.—Sept. 18.
ILKLEY FEAST, YORKS.—Sept. 19.
ALVEFORD FEAST, YORKS.—Sept. 19.
HONLEY FEAST, YORKS.—Sept. 19.
WOODHOUSE FEAST, YORKS.—Sept. 19.
ASHBY-DE-LA-ZOUCH, LEICS. — Sept. 23.
DUMFRIES FAIR, SCOTLAND.—Sept. 24
SOUTHPORT WATER CARNIVAL. — Sept. 24.
TODMORDEN FEAST, YORKS.—Sept. 25.
ABERGAVENNY FAIR, MON.—Sept. 25.
TYLDESLEY WAKES, LANCS.—Sept. 26.
ELEVEN LANE ENDS FEAST, YORKS.—Sept. 26.
IDLE FEAST, YORKS.—Sept. 26.
PETERBOROUGH FAIR.—Sept. 30.

(Continued from preceding page.)

That fine old show for which, in their heart of hearts, almost every Briton keeps a soft spot, Lord John Sanger's Circus and Menagerie, is at present doing famously in Scotland prior to the world tour upon which it will shortly embark. During the holidays the Circus gave two performances daily at Dumbarton, Denny, Helensburgh, Kirkintilloch, and Dalmuir respectively, and it was also present at Paisley Fair and at Greenock during the same week.

The justly celebrated "Royal Creams," which are proving an immense attraction with the Sanger show, made their début in the circus ring fresh from the State coach.

These superb horses, direct from the Royal stables, make their first appearance as educated school horses. Their act is the star turn in a galaxy of talented performers, and should not be missed on any account. Sanger's herd of football elephants are now at full strength again, including Annie, the colossal comedienne, and Betty, the goal kicker—survivors from the great elephant-poisoning mystery last year at Horley. And have you ever seen a fox-trotting horse? Here he is, gracefully performing the fox trot, one step, and the blues; he is called George Washington.

Then we have Pimpo, drollest of all clowns, who makes you ache with laughter. See him as "Tarzan" with his comedy animals. See him with "Charlie," the boxing kangaroo. See him mingle with the aerial gymnasts.

Space forbids but a mention of the rest of the 18 star turns—"Horace," the superhuman sea lion, and his finny companion—"Sport," the self-harnessing horse—the Whirlwind Indian Riders, and last (but not least) the mammoth snakes, now "ready for anything," after wintering at the London Zoo.

The Great Diablo, who is at present touring the Eastern Counties with his "British Empire Circus, Mammoth Hippodrome and Animal Combine," created a very favourable impression in the writer's mind when he witnessed the show at Wymondham the other day. Under the direction of Mr. Thos. Henley, who manages the show for "the Great One," the billing and general arrangements were excellently carried out, with the result that the show is, in most places, drawing decent crowds.

Lady Florence Hampson, with her troupe of performing dogs, the Flying Pickfords, Mme. De Vere, Miss Queenie Mons, Cho-Bobo, Master James, Marie Lizette, Miss Ida D'Arcy, Little Lo-Lo and five funny clowns, are clever individual contributors to a show which, taken all round, is both entertaining and distinctly amusing. There are some seventy horses and ponies, including, so Diablo claims, the original "Black Bess," and clown "Felix" must not be overlooked. It is his boast that he can make a cat laugh. Be that as it may, he is certainly worth going a long way to see.

Mr. Edgar Hunt, hon. general secretary of The National Market Traders' Federation, writes us in response to our comments in a recent issue anent the growing menace to the rights and privileges of market traders, and the following extracts from his letter are illuminating.

"'The Caravanner,' in his usual weekly notes, makes reference to the activities of this Federation, and refers to 'division of counsels' in our ranks, which, if not carefully watched 'will upset the whole apple cart.' It would first of all be interesting to know what he means by 'divided counsels.' If by that he means a diversity of opinion as to what is the best method to pursue in order to most quickly achieve the desired object, then I frankly rejoice in the fact. Who would wish to endeavour to carry on the work of an organisation the members of which accepted whatever was put before them without discussion? What a terrible prospect. But if by his remarks he means dissension of a violent nature, then I, personally, have no knowledge of it. Surely he does not mean to infer that there is some smouldering grievance of some kind only waiting an opportunity to spring from its lair.

"No, sir, I cannot believe it. I will only believe it when I must. That there are some who may think that we are going too fast or too slow may be true; they exist in every organisation, but violent dissension, I must agree, would be a calamity, and those who would cause it will have to accept a terrible responsibility. It might, indeed, 'upset the apple cart.'

"'Caravanner' unmasks the real enemy of the market trader when he says that he must arouse himself from his apathy. The market trader is his own biggest enemy, simply because he is so slow to realise the need and value of organisation. Almost every other body of traders in this country has a powerful national organisation to protect him, but the market trader is asleep. He is content to rake up the crumbs which fall from the rich man's table. He has to be hurt before he rouses himself. He is going to be hurt all right if he does not wake up and keep awake."

I can only add "Amen" to that.

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PHOTO FRAMES, 4/6 dozen. **SPECTACLE CASES,** 1/- dozen.
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POCKET COMBS, 1/3 dozen. **BEST TAPE,** 7/- gross.
SIX APOSTLE SPOONS, Sheffield Make, in case ... 1/10 each.
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WHALEBONE BRUSH, each in box ... ... 17/- doz.
STAINLESS DESSERT KNIVES, 16/- dozen; **TABLE,** 18/- dozen.
ARMY SHAVING BRUSH ... ... 1/3 dozen.
METAL FANCY BACK HAIR BRUSH ... ... 15/- dozen.
PEARL BUTTONS ... ... 6d., 9d., 2/- gross.
BEST LEVER STUDS ... ... 2/6 gross.
WEDDING AND KEEPER RINGS, with Tab ... ... 6/- gross.
WOOD WALL CLOCKS ... ... 16/- dozen.
CIGARETTE CASES ... ... 5/- and 6/- dozen.
SPECIAL SLEEPING DOLL, 38 c/m ... ... 15/- dozen.
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FELIX BROOCH ... ... 7/- gross.
PENCIL, with Protector ... ... 7/- gross carded.
SHAVING SOAP, in Cartons ... ... 9/- gross.
BEST STREAMERS ... ... 6/- 1,000.
BABY DOLL, Real Hair, 38 c/m ... ... 30/- dozen.
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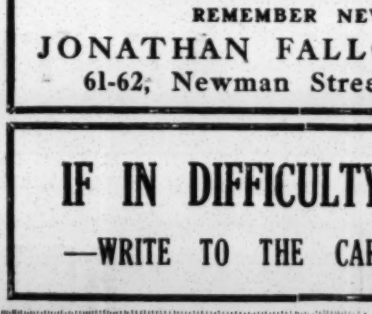

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OBVIOUS.

One has only to note the reports from concert parties in all parts to realise and appreciate the great importance of Feldmanism to the artists concerned. We have never had such a big list of winning songs, and performers are loud in their praise of our musical goods, which meet with the heartiest approval from Nature's own judges—the masses.

BRIGHTON HITS.

Len Taylor ("Brighter Brighton" C.P., Madeira Lawns, Brighton), has a list of Feldman winners which go all the merry way. The songs are: "Wembling at Wembley With You," "If They're Irish," "A Smile Will Go a Long, Long Way," "Horsey," "Oh! How She Lied to Me," "When They're Eating Rice in China," "Don't Do Your Courting Round the Gatepost," "Does the Spearmint Lose its Flavour?" and "I Like 'em Wild, Weak, Warm and Willing." A fine selection, capably worked.

GLASGOW APPLAUDS.

The Two Bobs ("Juvenile Star Jesters") made a heavy score at the Alhambra, Glasgow, last week, where they put over "Spearmint" and "I'm Gonna Bring a Water Melon" to highly delighted audiences.

VERY BIG WINNERS.

Syd. H. Parsons, for "The Musical Comedy Players," which company have just commenced a music hall tour, says "When Will the Sun Shine for Me?" "Not Here, Not There," and "Say it With a Ukulele" have been "very big concert party winners" for the company.

GOOD BUSINESS.

Edwynne's Entertainers, at Canvey-on-Sea, are playing to good business, consequent on interesting competitions which have been arranged on Feldman songs. "Spearmint," in particular, has attracted numerous competitors, and the early doors are besieged by eager crowds anxious to hear the various interpretations of this great comedy number. Feldmanism is represented in the general programmes by "Cross-eyed Papa," "My Conscience Whispered," "Oh! How She Lied to Me," "Turned Up," "The Bloke That Wrote 'The Sheik,'" and "Say it With a Ukulele."

SUCCESSFUL REVIVAL.

The Cranston Heath Productions revived "Fags" revue, and again the show proved a big attraction. Arthur Goddard scored heavily with Talbot O'Farrell's favourite number, "Big Brother," and Nellie Grennan also made a success in "California, Here I Come." "Horsey," "Maybe," and other Feldman numbers were included, and proved real big winners here as elsewhere.

WENT ENORMOUS.

"I worked 'If I Can't Sing About My Mammy' at Dunoon," writes Vera Elmore, "and without a doubt it went enormous." Miss Elmore further informs us that she has had numerous enquiries regarding the source of supply and "was happy to state that the song is a Feldman number."

WITH FEET AND VOICE.

The Famous Four Kemptons are at the London Shoreditch this week. Their programme includes "Dancin' Dan," "Say It While Dancing," "Canadian Capers," and "Harmony Baby," which numbers they use vocally and as a musical foundation for their excellent dancing. They have in rehearsal "A Smile Will Go a Long, Long Way," and "California, Here I Come."

INSTRUMENTAL MAGICIANS.

There is magic in the wonderful playing of Paul Specht's band, now attracting large crowds to the Piccadilly hotel. The boys have a fine repertoire, which includes the cream of our latest successes, and these are featured in artistic style. Mr. Specht called at Feldman Building the other day and discussed the numbers which will form the basis of an autumn campaign. He considers we have many "peach numbers" which will create a big sensation when released.

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HORSEY. KEEP YOUR TAIL UP
A SMILE WILL GO A LONG. LONG WAY
WHEN WILL THE SUN SHINE FOR ME?
SAY IT WITH A UKULELE
DOES THE SPEARMINT LOSE ITS FLAVOUR?
CALIFORNIA HERE I COME
MAYBE GIGOLETTE

Etc., Etc.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

BAIRD'S BEST.

Hugh Baird, whose concert party, the Merries, is a big attraction at Bangor (Co. Down), is an enthusiastic Feldmanist. He tells us that his company have no less than fifty Feldman numbers in regular "commission," and is emphatically of opinion that "Feldmanism can't be beat." "Spearmint," "Horsey," "Turned Up," "A Smile Will Go a Long, Long Way," "Say It With a Ukulele," "If They're Irish, Bring 'Em All In," and "Won't You While Away a Little While With Me?" are enormous successes, and our little Blue Books of words are in everybody's hands as the songs are in everybody's mouth. Our hearty congratulations to Mr. Baird and his merry party.

A TIP.

Look out for Nora Bayes in new Feldman numbers.

ANOTHER TIP.

Daisy Wood is producing "I'm Gonna Bring a Watermelon," which number will be featured in addition to "A Smile Will Go a Long, Long Way" and "Horsey," both of which are still reigning successes.

GETTING THERE.

"If I Can't Sing About My Mammy," which Talbot O'Farrell predicted would be a great winner, is justifying that good judge's opinion. Mr. O'Farrell is featuring this fine "Mammy" song regularly and finding it an immense favourite everywhere.

DAREWSKI'S BAND.

Herman Darewski is creating something approaching a record at the Spa, Bridlington, where large and enthusiastic crowds gather regularly to hear the latest numbers featured in the most artistic style. The famous conductor gets some magnificent effects—and without fuss, too! It would almost seem that there was some magical power in Mr. Darewski's fingers, so wonderful is the response to the slightest movement thereof. Applause is always hearty and generous, but "Horsey," "Gigolette," "Say it with a Ukulele," and our other winning numbers make the Darewski audiences riotously happy.

A FINE NUMBER.

"Dancin' Dan" is a fine number. Layton and Johnson proved that at the Holborn Empire last week.

QUERIES.

Has Hilda Glyder ever had a more suitable number than "I Want 'em Wild, Weak, Warm and Willing"?

Where is there a better English comedy number than "Turned Up"?

Isn't Clarkson Rose's favourite occupation "Eating rice in China"?

Isn't Jack Warman also very fond of "Rice"?

Hasn't Elsie Carlisle got a real "big three" as a result of her visit to Feldman Building last week?

Is Fred Walmsley doing any more impersonations?

Or is he waiting on another Scotch night?

Doesn't "Spearmint" always go down well?

Did Rupert Hazell cheer the Mayor of "Brid." in his "Ukulele" march past?

What would happen if the Savoy bands dropped "Horsey" out of their broadcasting programmes?

Wouldn't there be a big kick in that unthinkable event?

Was it Len Edwards (producer Harry Gold's Margate Entertainers) who said that a programme without Feldmanism would be like an egg without salt?

Feldmanism—the Switch that Turns on the Light of Success.

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